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HARRI KETTUNEN

Nasal Motifs in Maya Iconography

A Methodological Approach to the Study of Ancient Maya Art

ACADEMIA SCIENTIARUM FENNICA

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Harri Kettunen

Academic Dissertation
Second Revised Edition
2006

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ISBN 952-10-3383-5 (PDF)

Renvall Institute
University of Helsinki
August 2006

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ACKNOWLEDGEMENTS

This research was primarily funded by various scholarships during the course of the past seven years. For this generous financial support, I would like to express my special thanks to the following institutes, foundations, and establishments, which have played a crucial role in the progress of the present study: Amici Instituti Iberoamericani Universitatis Helsingiensis, the Chancellor's Office of the University of Helsinki, the Ella and Georg Ehrnrooth Foundation, the Finnish Cultural Foundation, the Finnish Institute in Madrid (Instituto Iberoamericano de Finlandia), and the Oskar Öflund Foundation.

Over the years I have had the opportunity and privilege to work in collaboration with a great number of highly knowledgeable and experienced scholars who have kindheartedly shared their wisdom, thoughts, and opinions on various aspects of the Maya culture, both ancient and modern. In addition to these colleagues, I am indebted to scholars of the past centuries who have cleared the path, whose broad shoulders are a good observation point, and whose legacy is present on the pages of the current volume, be it conscious or inadvertent.

For scholarly discussions and exchange of ideas I would like to thank the following people (in alphabetical order): Claudia Alarcón, Lloyd Anderson, Antti Arppe, Jaime Awe, Ramzy Barrois, Luís Miguel Barros Lopes, Megan Bassendale, Dmitri Beliaev, Clara Bezanilla, Philippe Bézy, Erik Boot, James Brady, Michael D. Carrasco, Juan Ignacio Cases Martín, John F. Chuchiak, Pierre Robert Colas, Antonio Cuxil, Bon Davis, Albert Davletshin, Arthur Demarest, Maria and Peter Didrichsen, Markus Eberl, Lolmay Pedro Oscar García Matzar, Sherry Gibbs, Elizabeth Graham, Cameron Griffith, Nikolai Grube, Stanley Guenter, Rafael Guerra, Sue Hayes, Christophe Helmke, Juha Hiltunen, Stephen Houston, Reiko Ishihara, John Justeson, Terrence Kaufman, Peter Keeler, Justin and Barbara Kerr, Yuri Knorozov, Katja Kuuramaa, Alfonso Lacadena, William Larson, David Lee, Geneviève Le Fort, Bruce Love, Mike McBride, Barbara MacLeod, Randa Marhenke, Simon Martin, Peter Mathews, Matti Miestamo, Christophe Morehart, Cheyenne Morrison, Jussi Pakkasvirta, Louise Paradis, Martti Pärssinen, Jorge Pérez de Lara, Lars Kirkhusmo Pharo, Jennifer Piehl, William Poe, Yuriy Polyukhovich, Christian Prager, Michel Quenon, Dorie Reents-Budet, Timo Riiho, Frauke Sachse, Alexandre Safronov, Sakim, Linda Schele, Ari Siiriäinen, Joel Skidmore, Rick Slager, Ray and Vicky Snaddon, Jyrki Talvitie, Karl Taube, Alexandre Tokovinine, Rogelio Valencia Rivera, Pekka Valtonen, Marc Van Stone, Elisabeth Wagner, Robert Wald, Søren Wichmann, Marc Zender, and Peter Zubrzycki.

I would like to express particular thanks to Martti Pärssinen, Alfonso Lacadena, and Antti Arppe for their perceptive and constructive observations regarding the contents of the present work. In addition, I would like to thank Judi Rose for her keen observations regarding the language of this study.

Special indebtedness and appreciation is addressed to my colleague Christophe Helmke, with whom I have had a pleasure to collaborate for the past six years. I would like to express my deepest gratitude for his altruistic and industrious assistance, and insightful observations and comments concerning the present work.

Last but not least, I would like to express my thanks and affection to Asta, Hilla, Otso, Jaana, Jorma, and Anneli Kettunen for their unconditional support, love, and patience during the course of completing the present research.

INTRODUCTION

In the course of the past few decades we have witnessed significant advancement and fundamental transformation in the field of ancient Maya studies. These landmark developments are especially noticeable in the field of epigraphy, which revolutionized the discipline during the latter part of the 20th century, with repercussions extending to the 21st century. During the "new era" of Maya studies, our understanding of the ancient Maya culture has changed considerably. This is primarily due to enhanced knowledge of the writing system, but it is also an outcome of increased and intensified cooperation between various subfields and branches of learning.

The opportunity to read what the Maya wrote *themselves* about the world around them provides a window into a past culture – albeit limited to a certain extent to the higher echelon of the society. The texts written by and for the Maya elite do, however, reflect fundamental concepts that are inherent in the culture as a whole. These texts, augmented with the knowledge drawn from other sources, such as Maya art, archaeological material, colonial documents, ethnographic data, and Maya languages, generate a productive union of interrelated segments of knowledge that together form a broader picture of the ancient Maya culture.

At the same time as the pace of new decipherments and other discoveries is accelerating, there is a need for an interlude to thoroughly and systematically analyze the accumulated information. While Maya hieroglyphs are being studied in a methodical manner, there are hardly any indications of systematic studies pertaining to Maya iconography. Since Tatiana Proskouriakoff's (1950) seminal study on ancient Maya sculpture, not a single volume has been published on Maya art with an emphasis on a systematic typological examination of iconographic elements and motifs, and their diachronic and synchronic distributions. On the other hand, broad-spectrum iconographic studies (such as Schellhas 1904a, Spinden 1913, Schele and Miller 1986, and Hellmuth 1987), along with books and articles concentrating partially on issues relating to Maya iconography, are abundant in the research literature. However, although exceptional studies in their own right, these volumes lack the methodological strength present in Proskouriakoff's (1950) work, which stands out as the sole example of systematic iconographic study to date.

From a methodological point of view, the present study addresses issues that have been neglected in the ever-growing mass of information pertaining to Maya iconography. However, regarding the subject matter, this study is not an attempt to embark upon a large variety of iconographic features in a Proskouriakoffian way, but, rather, a detailed investigation restricted to specific series of iconographic motifs[1] defined largely, but not exclusively, by controlled placement and position, rather than form or design. The advantage of such an examination is the extensiveness and ramifications of research questions over the quantity of the subject matter. Also, this type of methodology allows in-depth analyses based not only on typology and diachronic or synchronic distribution, but also on various agents associated with the motifs, on different media, function, and context of the artworks, on regional variation, and on different scene categories incorporating or excluding motifs under scrutiny.

The rationale behind the preference of choosing nasal motifs[2] as a subject of this study derives from the fact that the sheer number (sample) of these motifs is large enough (over 3200 examples in the corpora of the present study) and the frequency in pictorial scenes high enough to substantiate the use of statistical methods to expose statistically significant patterns that would otherwise elude detection. Additionally, the great variability and multifaceted nature of nasal motifs yields substantial opportunity for further analytical and hermeneutical analyses that have implications beyond statistics.

[1] On the discussion pertaining to the term 'motif', see page 42.

[2] I.e., motifs that are rendered around the nasal area (whether around a nose, snout, beak, or muzzle) of various characters and creatures in Maya art.

These ramifications will be discussed cursory along the first, descriptive part of this research, but in more detail towards the end of this study, moving from quantitative to qualitative analyses.

In short, the primary focus of this study is to examine representations of nasal motifs and their contextual implications in ancient Maya art. However, in addition to exploring nasal motifs in isolation, their appearance and formal attributes are also contrasted to comparable and related iconographic elements and motifs found elsewhere in different iconographic contexts. In addition to iconographic survey, associated indications and implications in hieroglyphic texts will be discussed. The subject matter will also be contrasted to relevant aspects of other sources, such as archaeological data, Maya languages, zoology, ethnozoology, and ethnographic material.

While the primary focus of this study is on the representation of nasal motifs in Maya art, there is yet another principal emphasis accentuated in the present research: that of the *process of the research itself*. Although the actual subject matter holds the key importance in any given scholarly work, with methodological processes working in the background as a logical and technical framework, the methodological aspects involved in the present research are considered almost equally significant to the actual topic of the research. In other words, the way this research is carried out (how various methods are involved in each stage of the study) is considered on a par in significance to the results it provides. This preference derives from the fact that methodological processes involved in most iconographic studies of Maya art in the past are either not demonstrated or they are not observable. Also, the basic model of iconographic research in the present study is made transparent in order to establish a prototypical methodology that can be applied to any research involving the analysis of iconographic elements, motifs, and themes, and their contextual implications. Further clarification of the methodology involved in the present study is provided in Chapter 2.

STRUCTURE OF THE PRESENT STUDY

The current volume is organized into four sections, corresponding to the development and nature of the methodological progression behind the interpretation processes of the present study, moving from quantitative to qualitative analyses. The first section, Chapters 1 and 2, describes the sources and methods employed in the current study. The first chapter presents an overview of the sources with a discussion concerning of the concept 'source' itself. The emphasis of the description and discussion of the source material is biased towards the main focus of the present research, Maya art, with a secondary focus on the description of various supporting sources and branches of learning.[3] Primary and secondary source material categories and branches of learning employed in the present study are exemplified in Figure 1 and in Figure 2, along with the general associations between different types of source material and various fields of studies in Table 14. Chapter 2 concentrates on the methodological issues and provides an account of the primary research questions in the present study (summarized in Table 18).

The second section is of classificatory nature and consists of Chapters 3 and 4. Chapter 3 focuses on the classification of agents involved in the present study followed by an interdisciplinary case study of zoomorphic creatures in Maya art and ethnozoology. In Chapter 4, the typological classification of

[3] Although Maya art is essentially part of the archaeological record, it is treated in the current volume as a unit that combines on one hand archaeologically excavated and unprovenienced artifacts and monuments (along with architectural elements), and, on the other hand, items that cannot be attributed to the sphere of archaeological source material (such as codices). Although the concept 'art', in and of itself, is problematical (being conceptual rather than concrete), it has its advantages when employed in the organization and description of the sources. This is due to the fact that it evades the problem of designating units of analysis with restricted labels such as 'artifact', 'archaeological material', 'architectural element', etc. Similar problems are encountered when different types of works of art, such as ceramics and monumental art, are compared, as there is discrepancy between the designations of the two units of analysis with the former one (ceramics) being based on form or medium as opposed to function, position, or arrangement (monumental art).

nasal motifs is presented, along with a discussion of the potential origins of the iconographic motifs in the natural world or in the assembly of man-made artifacts.

The third section, Chapters 5, 6, and 7, addresses analytical questions, beginning from statistical analyses and continuing on to more interpretative analyses. Chapter 5 concentrates on statistical analyses of nasal motifs in the two primary categories of Maya art of the present study, ceramic vessels and monumental art. The distribution of nasal motifs in these two categories is examined in typological, diachronic, synchronic, and agent-dependent respect to expose potential distribution patterns. Also, the distribution patterns of nasal motifs in the two categories are compared to expose potential variability between the two groups of sources. Chapter 5 concludes with an analysis of the distribution of nasal motifs in codices. Owing to the fact that the time span of the codices is extremely restricted, the distribution patterns are scrutinized separately from ceramics and monumental art. This is due to the fact that the temporal extent of the latter two groups of source material is exceedingly extensive and allows detailed and productive diachronic analyses, which is not the situation in the case of the codices. Chapter 6 focuses on a case study exploring patterns pertaining to paired scenes in ceramics. Finally, Chapter 7 discusses the implications of the research results of previous chapters against earlier studies on the subject matter, and provides discussion of the potential meaning of various types of nasal motifs.

The last section consists of the appendices of the present study that provide the raw data in the form of catalogs pertaining to various sources on which nasal motifs are represented in Maya art. These catalogs are preceded by supplementary tables and charts of various chapters along with a check-list of the codes of archaeological sites in the Maya area. The supplementary tables and charts (Appendix A) are an integral part of the chapters in the present study but due to the large number of tables and charts per chapter, most of them are to be found in the appendices, rather than accompanying the bulk text of the current volume. However, tables and charts that are most crucial to understanding the arguments presented in the current study are located in respective chapters.

Regarding the catalogs in the appendices, there is one inventory for each group of sources, excluding monumental art, which has two catalogs of nasal motifs – one with all 930 agents (including secondary agents, such as headdress figures) that have nasal motifs in the 417 monuments examined (Appendix E), and another one, which is an illustrated sample catalog of nasal motifs pertaining to 275 agents in monumental art (Appendix D), demonstrating the variation in the typology of nasal motifs. These two catalogs are accompanied with an inventory of all 1089 *principal* agents in all monuments examined (Appendix F), whether they are associated with nasal motifs or not. The annotated catalog of nasal motifs in ceramics (Appendix C) is composed of 2147 agents associated with nasal motifs. The catalog also provides information pertaining to the 747 ceramic vessels examined, including records concerning the provenience, regional style, surface treatment, phase dating, and shape of the vessels, along with toponymic references and records of personal names in the hieroglyphic texts. The four remaining catalogs (Appendices H, I, J, K) present an inventory of nasal motifs in the codices, a sample catalog of nasal motifs pertaining to miscellaneous artifacts, a sample catalog of nasal motifs in the hieroglyphic corpus,[4] and a sample catalog of nasal motifs in the art of other Mesoamerican cultures. In Appendix L, a check-list of the typological categories of nasal motifs is presented in compact form and, finally, Appendix M offers an overview of the identification of supernaturals in Maya art.

[4] As nasal motifs are also present in the hieroglyphic corpus (associated with human, deity, and animal heads), the corpus provides yet another source for detecting distribution patterns – especially pertaining to the presence and absence of nasal motifs in diachronic respect. However, as will be demonstrated in Chapter 5.2.5, nasal motifs are relatively rare when associated with hieroglyphs (95 examples out of 8249 head variant hieroglyphs examined for this study).

PREVIOUS RESEARCH

Previous research of nasal motifs in Maya art is scant to say the least. Proskouriakoff (1950: 59-61) was the first and thus far the only scholar to systematically classify specific types of nasal motifs, albeit solely in monumental art and with limited examples and resources. Houston and Taube (2000: 265-273), on the other hand, have analyzed in detail the implications of various types of nasal motifs (or "breath elements") in their seminal analysis of pictorial representations of senses in ancient Mesoamerica.

In comparison to Proskouriakoff's (1950) work, the focus of Houston and Taube's (2000) article is directed to the meaning of selected motifs rather than their typology or distribution. However, the study stands out as the only published, in-depth analysis of any nasal motifs to date. In addition to these two works, passing notions of nasal motifs and their connotations in specific contexts have been made in various publications, including Seler (1904), Spinden (1913), Schele and Miller (1986), Hellmuth (1987), Freidel, Schele, and Parker (1993), Taube (2001, 2003), and Saturno, Taube, and Stuart (2005). Implications of these analyses will be discussed in more detail in Chapters 4 and 7.

Besides analyses relating to the subject matter of the present research, previous studies pertaining to the methodology involved in the current volume have been utilized by Proskouriakoff (1950) and Lacadena (1995) in the study of Maya art and the study of the formal evolution of graphemic elements in Maya writing system, respectively. As will be elucidated in Chapter 2, the methodology of the present work, as it relates to paleoiconography, is a modified and expanded fusion of the methodologies utilized by Proskouriakoff (1950) and Lacadena (1995). The subject matter and methodology combined, no exhaustive studies pertaining to the topic of the present study have been carried out thus far.

NOTE ON THE ORTHOGRAPHY AND PRONUNCIATION

The conventions of orthography have plagued Maya studies since the very beginning of the discipline. Words in (or derived from) various Maya languages have been – and still are – written in sundry fashion. One illuminating example is the extensively used word for 'lord' or 'king' which appears in at least in six different forms in Maya literature: ahau, ahaw, ajau, ajaw, 'ajaw, and ajaaw. Since the ratification of the new official alphabets for the Guatemalan Maya languages (*Acuerdo Gubernativo numero 1046-87* [23 November 1987]) and its modification (*Acuerdo Gubernativo numero 129-88* [2 March 1988]), and its subsequent publication (*Lenguas Mayas de Guatemala: Documento de referencia para la pronunciación de los nuevos alfabetos oficiales*), most, but not all, Maya scholars around the world begun to use the new alphabet in their publications.

When it comes to the application of this new alphabet, one can notice various ways of dealing with the issue. The conventions of the orthography usually concern four "domains" of groups of words:

(1) Words in different Maya languages
(2) Maya words that are considered to be somewhat constant in the terminology of Maya studies (such as day and month names [derived from colonial Yukatek])
(3) Place and proper names
(4) Names of languages and ethnic groups

On one end of the "scale" are scholars, who use new alphabets for the words in Maya languages but retain the custom of using old (colonial) alphabets in cases 2-4; in the middle of the scale are scholars with various solutions: some apply the new alphabet for the Guatemalan Maya languages only (case 1), and old alphabets for the others; both of these might use either old or new orthography in case 2.

On the other end of the "scale" are scholars who employ the new alphabets not only in the cases 1-2, but also in cases 3-4, thus using Yukatan instead of Yucatan, Waxaktun instead of Uaxactun, and K'iche' instead of Quiche or Quiché. Moreover, most scholars who have begun employing the new orthography in all of the cases stated above, still maintain the convention of using traditional orthography for languages and ethnic groups outside the Maya realm, thus using words such as Q'eqchi', Kaqchikel, and Wastek in the same text with Mixe, Zoque, and Nahuatl instead of using either one or the other of the following sets:

(a) Q'eqchi', Kaqchikel, Wastek, Mihe, Soke, and Nawatl
(b) Kekchi, Cakchiquel, Huastec, Mixe, Zoque, and Nahuatl

My position in this medley is that of finding a closely argued, consistent, and coherent standpoint. I have chosen to follow the sequent logic: when it comes to the Maya words, whether in the form of case 1 or 2 stated above, I have chosen to follow the "new alphabet". In the case of the place names, I have chosen *not* to follow the usage of the "new alphabet" since most place names are well established in geographical vocabulary, including maps and road signs, and, furthermore, reflect a world-wide custom of natural "frozenness" of place names (on the same grounds the cities of Leicester and Gloucester in England retain their old orthographies, and their spellings are not revised to *Lester and *Gloster, respectively). Therefore, I am inclined to hold to the traditional orthography in the case of such place names as Yucatan (not *Yukatan), Edzna (not *Etz'na or *Ets'na), Coba (not *Koba), and Uaxactun (instead of *Waxaktun or *Waxaktuun). Also, the accents represented on Maya words are redundant since all words of Maya origin are pronounced with the stress placed on their last syllable. Thus, the use of Spanish-derived accents is eliminated: thus e.g., Tonina instead of *Toniná.[5]

However, in the case of the names of the Maya languages and "nations" I have chosen to follow the "new" orthography on the grounds of practicality and rationality: practicality in the sense that the new forms of the languages and nations have been accepted (with some exceptions) by most scholars around the world (regardless of the respective languages they employ); rationality in the sense that the new orthographies reflect the names of the languages and nations far better than the older somewhat inconsistent names.

This reasoning is not, however, accepted by some scholars who – with an understandable and well-grounded argumentation – rationalize that the names of the Maya languages and nations in the English language are *English* words, i.e., it is not reasonable to assume that the change of the orthography of a given language outside of the English-speaking world affects *English* orthography. According to the same reasoning, English-speaking people use words such as German (not *Deutsch), visit countries and places such as Brittany (not *Bretagne), Saxony (not *Sachsen), and Finland (not *Suomi), talk about languages such as French (not *français), Swedish (not *svenska), and Spanish (not *español), etc.

In this study I shall follow the new alphabet and new orthography when operating with *Maya* names and terminology, but I shall continue using the old orthography when employing names of Maya origin that have been incorporated into the English language. The 'old' or so-called 'Colonial' orthography is thus used here to render place names, i.e., toponyms. Accordingly, I shall speak about Yucatan, not *Yukatan, Calakmul, not *Kalak'mul, and Uaxactun instead of *Waxaktun or *Waxaktuun. However, from my viewpoint, names of the Maya languages and nations do not fall into the same type of category as the previous examples. They are not as well-known and they are used to a

[5] On the same grounds, for example, all words in Finnish (including place names) are not marked with accents due to the fact that in Finnish the stress is always on the first syllable; thus: Helsinki, not *Hélsinki (asterisks are used here to indicate incorrect spellings).

lesser extent in general spoken or written language, and are, therefore, more easily "revised" if needed.[6]

Even though the new orthography reflects the names of the Maya languages better than the previous one(s), there still remains a problem that has been, so far, omitted. The new orthography was taken into the *English language* literature and research on Maya by some scholars without considering or realizing that the new terms for the names of the Maya languages are, in fact, *Spanish* words, and that they are to be used in official Spanish and Maya documents in Guatemala. From this fact it follows that some of the names of the Maya languages have Spanish suffixes in them (such as akatek*o*, sakapultek*o*, and sipakap*ense* [note that in Spanish the names of the languages are written with the initial letter in lower case]). Taking this fact into consideration, I am employing a revised orthography for the names of the Maya languages in *English*, and without Spanish suffixes[7] (the names of the languages with revised orthography are marked in *italics*):

Old orthography:	New orthography:	New, revised, orthography:
Aguateco	Akateko	*Akatek*
Aguacateco	Awakateko	*Awakatek*
Cakchiquel	Kaqchikel	Kaqchikel
Chorti	Ch'orti'	Ch'orti'
Chuj	Chuj	Chuj
Ixil	Ixil	Ixil
Itza	Itza'	*Itzaj*
Jacalteco	Jakalteko	*Jakaltek*
Kanjobal	Q'anjob'al	Q'anjob'al
Kekchi	Q'eqchi'	Q'eqchi'
Mam	Mam	Mam
Mopan	Mopan	Mopan
Pocomam	Poqomam	Poqomam
Pocomchi	Poqomchi'	Poqomchi'
Quiche	K'iche'	K'iche'
Sacapulteco	Sakapulteko	*Sakapultek*
Sipacapa	Sipakapense	*Sipakap*
Tectiteco	Tektiteko	*Tektitek*
Tzutuhil	Tz'utujil	Tz'utujil
Uspanteco	Uspanteko	*Uspantek*

The names of the Maya languages outside Guatemala would, correspondingly, be rendered in the following way (see e.g., England 1992, p. 21):

Chol	Ch'ol	Ch'ol
Chontal	Chontal	Chontal
Huasteca	Wasteko	*Wastek*
Lacandon	Lakantun	Lakantun
Mocho	Mocho'	Mocho'

[6] I have used the same type of reasoning with the Finnish language when posting a letter to the Languages Planning Department of the Research Institute for the Languages of Finland (Kotimaisten kielten tutkimus-keskuksen kielenhuolto-osasto) in 1997. The intention of the letter was to bring the names of the languages and nations of Mexico and Central America up-to-date using the names of the languages and nations *in their respective languages* as a basis for the systematization *in Finnish*. The most common names were "ratified" (9/29/1997) and the usage of the less common names were left to be dealt with the conventions of the specialists in the field (see Kettunen 2002).

[7] Some scholars have also omitted the apostrophes that mark the glottal stops after the grapheme <b>, since there is no opposition between glottalized and unglottalized /b/ in Maya languages and, therefore, at first glance, the apostrophe seems to be redundant. However, as there are loanwords in modern Maya languages that are incorporated into them from Spanish, the opposition does exist – at least theoretically (i.e., whether or not the opposition appears in the surface level).

Tojolobal	Tojolob'al	Tojolob'al
Tzeltal	Tzeltal	Tzeltal
Tzotzil	Tzotzil	Tzotzil
Yucatec	Yukateko	*Yukatek*

The names of extinct Maya languages would, correspondingly, be rendered in the following way (see, e.g., England and Elliott, eds. 1990):

† Chicomucelteco	† Chikomuselteko	† *Chikomuseltek*
† Cholti	† Ch'olti'	† Ch'olti'

Pronunciation

TRANSCRIPTIONS[8] OF CLASSIC MAYA PHONEMES

Table 1: Classic Maya consonants

	bilabial	alveolar	palato-alveolar	palatal	velar	uvular	glottal
stops/ plosives:							
unglottalized	p	t			k		'
glottalized (ejective stops)	p' b'	t'			k'		
affricates:							
unglottalized		tz	ch				
glottalized (ejective stops)		tz'	ch'				
fricatives/ spirants		s	x			j	h
liquids/ approximants		l					
nasals	m	n					
semivowels	w			y			

Table 2: Classic Maya vowels

	front	central	back
high (close)	i		u
mid	e		o
low (open)		a	

[8] These transcriptions are neither phonemic nor phonetic. Instead, they represent the orthographies used in Maya epigraphy that are based on the new official alphabets for the Guatemalan Maya languages (*Acuerdo Gubernativo numero 1046-87* [23 November 1987]) and its modification (*Acuerdo Gubernativo numero 129-88* [2 March 1988]), and its subsequent publication (*Lenguas Mayas de Guatemala: Documento de referencia para la pronunciación de los nuevos alfabetos oficiales*).

CHRONOLOGY

The periodization of the ancient Maya culture and history is an academic method developed for the purpose of categorizing eras that are conceptually distinct – either culturally or historically. However, such a method is merely a tool for scholars to operate within a cultural and historical framework. In fact, dividing the history of the ancient Maya into different epochs and labeling those eras with various designations probably depicts more about us and our values than about the Maya. What has been seen as the pinnacle of the Maya culture, with complex societies, highly developed architecture, elaborate art, advanced writing system, and sophisticated calendars, has been labeled the "Classic Period". Time before and after this alleged apex of the Maya culture is categorized as "Preclassic" (or "Formative") and "Postclassic" Periods. During the course of the study of the ancient Maya culture, the labels and the time span of the different periods have changed considerably.

In his book *A Study of Maya Art: Its Subject Matter and Historical Development*, published in 1913, Herbert Spinden divided the epochs of the ancient Maya culture into 7 periods:[9]

Table 3: Periodization according to Spinden (1913)

Spinden 1913:	Spinden's dates:	GMT dates:
Protohistoric Period	235 B.C. – A.D. 160	A.D. 25 – 420
Archaic Period	A.D. 60 – 455	A.D. 420 – 715
Great Period	A.D. 455 – 600	A.D. 715 – 860
Transition Period	A.D. 600 – 960	A.D. 860 – 960
League Period	A.D. 960 – 1195	A.D. 960 – 1195
Nahua Period	A.D. 1195 – 1442	A.D. 1195 – 1442
Modern Period	A.D. 1442 – ?	A.D. 1442 – ?

In his book *An Introduction to the Study of the Maya Hieroglyphs* published in 1915, Sylvanus Morley compares the sculptural tradition of, what he calls, the "Golden Age of the Maya" to the classic period of Greek art:

> The ancient Maya […] emerged from barbarism probably during the first or second century of the Christian Era […]. How long a time had been required for the development of their complex calendar and hieroglyphic system to the point of graphic record, it is impossible to say, and any estimate can be only conjectural. It is certain, however, that a long interval must have elapsed from the first crude and unrelated scratches of savagery to the elaborate and involved hieroglyphs found on the earliest monuments, which represent not only the work of highly skilled sculptors, but also the thought of intensively developed minds. […] by the end of the second century of the Christian Era the Maya civilization was fairly on its feet. There then began an extraordinary development all along the line. City after city sprang into prominence throughout the southern part of the Maya territory, each contributing its share to the general progress and art of the time. With accomplishment came confidence and a quickening of pace. […] This period of development, which lasted upward of 400 years, or until about the close of the sixth century, may be called perhaps the "Golden Age of the Maya"; at least it was the first great epoch in their history, and so far as sculpture is concerned, the one best comparable to the classic period of Greek art.
> (Morley 1915: 2-3)

[9] Here and below the dates based on GMT (Goodman-Martínez-Thompson) correlation are included in the table providing the reader with a "translation" of the other correlations into the GMT correlation.

According to Morley, what followed the "Golden Age of the Maya" was a "Transitional Period" followed by the "Renaissance" in Yucatan:

> As the new country waxed the old waned, so that by the end of the sixth century the rise of the one and the fall of the other had occurred. The occupation and colonization of Yucatan marked the dawn of a new era for the Maya although their Renaissance did not take place at once. […] The Transitional Period was at an end, and The Maya Renaissance, if the term may be used, was fully under way. The opening of the eleventh century witnessed important and far-reaching political changes in Yucatan. […] In the year 1000 these three cities—Chichen Itza, Uxmal, and Mayapan—formed a confederacy, in which each was to share equally in the government of the country. Under the peaceful conditions which followed the formation of this confederacy for the next 200 years the arts blossomed forth anew. This was the second and last great Maya epoch. It was their Age of Architecture as the first period had been their Age of Sculpture.
> (Morley 1915: 4-5)

Morley's 1915 periodization can be, accordingly, configured as follows:

Table 4: Periodization according to Morley (1915)

Morley 1915:	**Morley's dates:**	**GMT dates:**
Barbarism	Until the 1st / 2nd century A.D.	Until the 1st / 2nd century A.D. + 260 years
Golden Age of the Maya	1st / 2nd century A.D. – A.D. 600	1st / 2nd century A.D. + 260 years – ca. A.D. 860
Transitional Period	A.D. 600 – A.D. 1000	ca. A.D. 860 – A.D. 1000
Renaissance	A.D. 1000 – A.D. 1200	A.D. 1000 – A.D. 1200
(no designation)	A.D. 1200 – A.D. 1541	A.D. 1200 – A.D. 1541

During the first half of the 20th century numerous designations were given to the epochs in Maya history but probably one of the most influential was that of the Old Empire–New Empire designation that was prevalent in the literature from the late 1910s until the late 1940s. The division was proposed by Sylvanus Morley in 1915 at the 19th International Congress of Americanists in Washington (published in 1917 in an article entitled "The Hotun as the Principal Chronological Unit of the Old Maya Empire" [*Proceedings of the 19th International Congress of Americanists* (1915), Washington, pp. 195-201]).[10]

[10] Although the division into the two epochs were proposed by Morley in 1915 they were not present in his 1915 book "An Introduction to the Study of the Maya Hieroglyphs". The reason behind this can be inferred from the pages of the biography of Morley (Brunhouse 1971: 162): the Introduction was written already in 1911 but delays postponed the publication until 1915. See also Morley 1920: 505 for the details of the pronouncement of the division.

In his 1920 book *The Inscriptions at Copan*, Morley laid out the division and the subdivisions of the time periods as shown in Table 5:

Table 5: Periodization according to Morley (1920)

Morley 1920:	Long Count dates:	Morley's dates:	GMT dates:
Old Empire, Early Period (I)	Earliest times to 9.10.0.0.0	Earliest times to A.D. 374	Earliest times to A.D. 634
Old Empire, Middle Period (II)	9.10.0.0.0 to 9.15.0.0.0	A.D. 374 – 472	A.D. 634 – 732
Old Empire, Great Period (III)	9.15.0.0.0 to 10.2.0.0.0	A.D. 472 – 610	A.D. 732 – 870
New Empire, Colonization Period (IV)	9.14.0.0.0 to 10.6.0.0.0	A.D. 453 – 689	A.D. 713 – 949
New Empire, Transitional Period (V)	10.6.0.0.0 to 11.1.0.0.0	A.D. 689 – 985	A.D. 949 – 985
New Empire, Renaissance Period (VI)	11.1.0.0.0 to 11.12.0.0.0	A.D. 985 – 1202	A.D. 987 – 1202
New Empire, Toltec Period (VII)	11.12.0.0.0 to 12.5.0.0.0	A.D. 1202 – 1458	A.D. 1202 – 1458
New Empire, Final Period (VIII)	12.5.0.0.0 to 12.9.5.0.0	A.D. 1458 – 1542	A.D. 1458 – 1542

This periodization was later modified by Morley (1946) adding the Pre-Maya designation to the division. Also, this was one of the latest publications where the division between Old and New Empire was still present:

Table 6: Periodization according to Morley (1946)

Morley 1946:	GMT dates:
Pre-Maya I	3000(?) B.C. – 1000(?) B.C.
Pre-Maya II	1000(?) B.C. – 353 B.C.
Pre-Maya III	353 B.C. – A.D. 317
Old Empire I, Early Period	A.D. 317 – 633
Old Empire II, Middle Period	A.D. 633 – 731
Old Empire III, Great Period	A.D. 731 – 987
New Empire I, Puuc Period, Maya Renaissance	A.D. 987 – 1194
New Empire II, Mexican Period	A.D. 1194 – 1441
New Empire III, Period of Disintegration	A.D. 1441 – 1697

Sometime in the middle of the 20th century a shift from the previous designations to the one employing the term "Classic" occurred. In George Kubler's words:

> The concept of a classic epoch in ancient American cultural history is no older than the neo-evolutionary developmental schemes imposed about 1950 upon the entire fabric of American antiquity. The designation as "classic" for events roughly between 200 B.C. and A.D. 800 quickly found universal acceptance. Its general use testifies not alone to the convenience of the idea, but also to the plausibility of a parallel with the ancient Mediterranean. Here as there, an era of unprecedented attainments gave way to a medieval age which began with disintegrating societies and a transcendent ethos, when old forms were filled with new meanings, and old meanings were clad in new forms. (Kubler 1969: 46-47)

One of the first scholars to apply these new designations was Tatiana Proskouriakoff in her book *A Study of Classic Maya Sculpture* (1950):

Table 7: Periodization according to Proskouriakoff (1950)

Proskouriakoff 1950	Long Count:	GMT dates:
Pre-Classic Period	(no designation)	--
Early Classic Period—Late Cycle 8	8.14.0.0.0 to 9.0.0.0.0	A.D. 317 – 435
Early Classic Period—Early Cycle 9	9.0.0.0.0 to 9.5.0.0.0	A.D. 435 – 534
Hiatus	9.5.0.0.0 to 9.8.0.0.0	A.D. 534 – 593
Late Classic Period—Formative Phase	9.8.0.0.0 to 9.13.0.0.0	A.D. 593 – 692
Late Classic Period—Ornate Phase	9.13.0.0.0 to 9.16.0.0.0	A.D. 692 – 751
Late Classic Period—Dynamic Phase	9.16.0.0.0 to 9.19.0.0.0	A.D. 751 – 810
Late Classic Period—Decadent Phase	9.19.0.0.0 to 10.3.0.0.0	A.D. 810 – 889

In 1950 and 1960, J. Eric S. Thompson applied yet another designation to the epochs of ancient Maya history in his book *Maya Hieroglyphic Writing: An Introduction*. However, in 1954 and 1966 – in the first and second editions, respectively, of his *The Rise and Fall of Maya Civilization* – the time period divisions had already shifted to "Formative" and "Classic" designations:

Table 8: Periodization according to Thompson (1950, 1954, 1960, and 1966)

Thompson 1950/1960:	GMT dates:	Thompson 1954:	GMT dates:	Thompson 1966:	GMT dates:
--	--	--	--	Early Formative	1500 – 1000 B.C.
Formative Period (or Middle Culture Horizon)	500 B.C. – A.D. 320	Formative Period	500 B.C. (?) – A.D. 325	Middle Formative	1000 – 500 B.C.
--	--	--	--	Late Formative	500 B.C. – A.D. 100/200
--	--	Classic Period: Early	A.D. 325 – 625	Classic Period: Early	A.D. 200 – 625
Initial Series Period	A.D. 320 – 909	Classic Period: Florescence	A.D. 625 – 800	Classic Period: Florescence	A.D. 625 – 800
--	--	Classic Period: Collapse	A.D. 800 – 925	Classic Period: Collapse	A.D. 800 – 925
("Transitional phase")	A.D. 909 – 987	Interregnum	A.D. 925 – 975	--	--
Mexican Period	A.D. 987 – 1204	Mexican Period	A.D. 975 – 1200	Mexican Period	A.D. 925 – 1200
Period of Mexican Absorption	A.D. 1204 – 1539	Period of Mexican Absorption	A.D. 1200 – 1540	Period of Mexican Absorption	A.D. 1200 – 1540

These new designations also found their way to the literature on ceramics (as in Smith 1955), and the term "Formative" was adopted widely in the literature from 1960s until 1980s (and in some publications until the present day):

Table 9: Periodization according to Coe (1966, 1980)

Coe 1966:	GMT dates:	Coe 1980:	GMT dates:
Archaic Period	Until 1500 B.C.	Archaic Period	Until 2000 B.C.
Early Formative Period	1500 – 800 B.C.	Early Formative Period	2000 – 800 B.C.
Middle Formative Period	800 – 300 B.C.	Middle Formative Period	800 – 300 B.C.
Late Formative Period	300 B.C. – A.D. 150	Late Formative Period	300 B.C. – A.D. 150
Proto-Classic Period	A.D. 150 – 300	Proto-Classic Period	A.D. 150 – 300
Early Classic Period	A.D. 300 – 600	Early Classic Period	A.D. 300 – 600
Late Classic Period	A.D. 600 – 900	Late Classic Period	A.D. 600 – 900
Early Post-Classic Period	A.D. 900 – 1200	Early Post-Classic Period	A.D. 900 – 1200
Late Post-Classic Period	A.D. 1200 – 1530	Late Post-Classic Period	A.D. 1200 – 1530

However, beginning from the 1980s the term "Preclassic"[11] (as favored by Proskouriakoff already in 1950) was employed extensively in the literature in favor of "Formative":

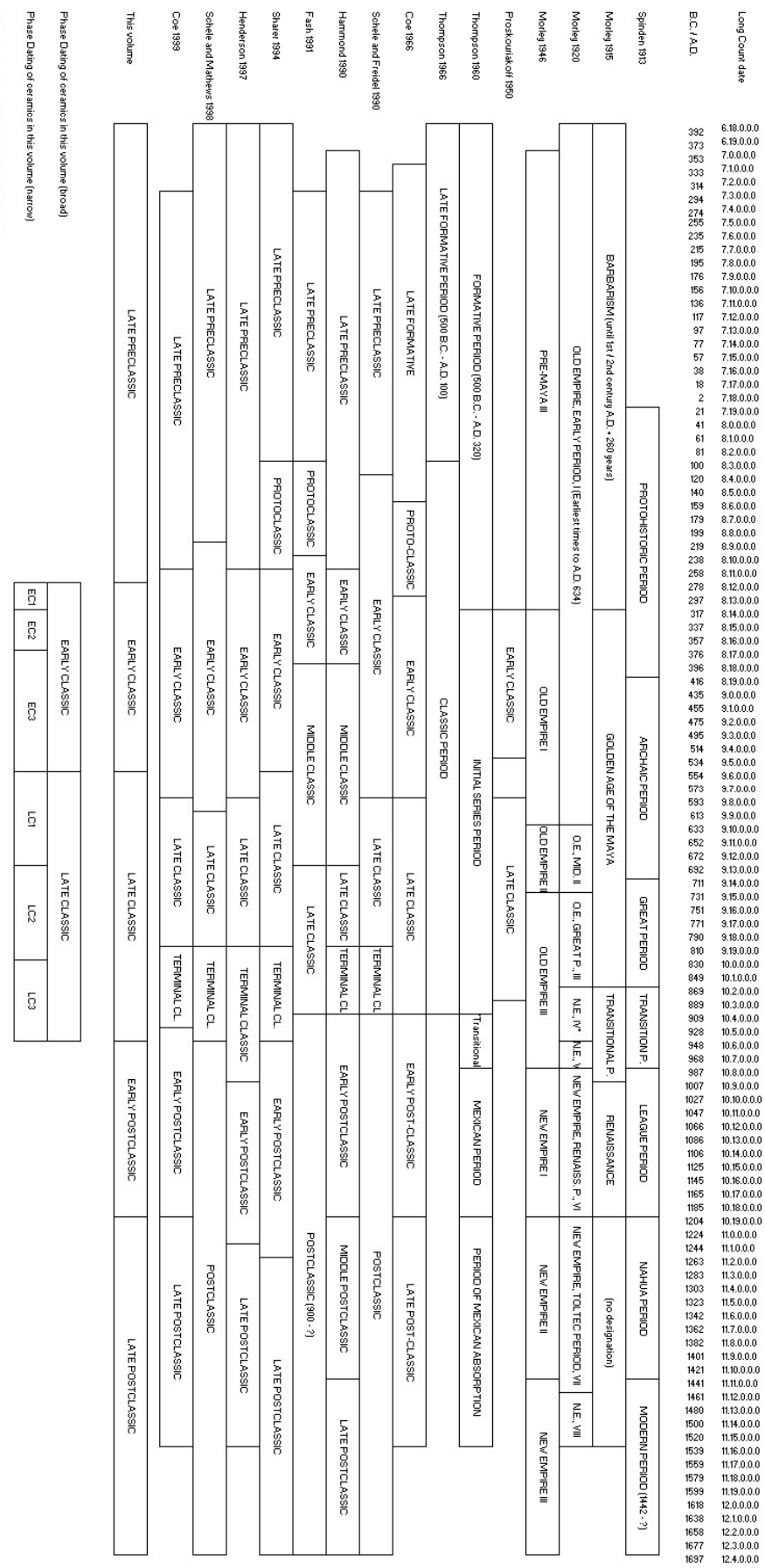
Table 10: Periodization according to Morley, Brainerd, and Sharer (1983) and Sharer (1994)

Morley, Brainerd, and Sharer 1983 & Sharer 1994:	GMT dates:
Early Preclassic Period	Until 1000 B.C.
Middle Preclassic Period	1000 – 400 B.C.
Late Preclassic Period	400 B.C. – A.D. 100
Protoclassic Period	A.D. 100 – 250
Early Classic Period	A.D. 250 – 550
Late Classic Period	A.D. 600 – 800
Terminal Classic Period	A.D. 800 – 900/1000
Early Postclassic Period	A.D. 900/1000 – 1250
Late Postclassic Period	A.D. 1250 – 1500~1697

Although the designation issue was more or less resolved by the 1990s, the time span of the periods were not, and no consensus as to the exact starting and ending point or length of any given period exists to date (see Table 11).

[11] "Preclassic", "Pre-Classic", or "pre-Classic" depending on the orthography.

Table 11: Schematic overview of various periodizations in miscellaneous publications from 1913 to 1999



The periodization in the current volume is a consensus of the most recent research in the field with the exception that the time span of the Early and Late Classic periods are made compatible with the ceramic sequences of the current volume. This rationale is based on practical logic that takes into consideration the methodology involved in correlating and comparing iconographic motifs in different media – a technique that is possible to achieve without too many predicaments only in the event the chronologies of different media are comparable. Consequently, the periodization in this study is as follows:

Table 12: Periodization in the present volume

Period:	Dates:
Late Preclassic	400 B.C. – A.D. 280
Early Classic	A.D. 280 – 550
Late Classic	A.D. 550 – 950
(Terminal Classic)	(A.D. 830 – 950)
Early Postclassic	A.D. 950 – 1200
Late Postclassic	A.D. 1200 – 1519/1524/1540/1696

Rough estimates of the dates in the ceramic analysis as compared to Long Count dates in the monumental art are in the present study as follows:

Table 13: Rough estimates of the dates in the ceramic analysis as compared to Long Count dates in the monumental art in the present volume

Phase dating in ceramics:	Gregorian dates:	Closest LC dates (k'atun intervals):
EC1-3	A.D. 280 – 550	8.12.0.0.0 – 9.6.0.0.0
EC3-LC1	A.D. 530 – 570	9.5.0.0.0 – 9.7.0.0.0
LC1	A.D. 550 – 700	9.6.0.0.0 – 9.13.0.0.0
LC1-LC2	A.D. 680 – 720	9.12.0.0.0 – 9.14.0.0.0
LC2	A.D. 700 – 830	9.13.0.0.0 – 10.0.0.0.0
LC2-LC3	A.D. 810 – 850	9.19.0.0.0 – 10.1.0.0.0
LC3	A.D. 830 – 950	10.0.0.0.0 – 10.6.0.0.0

Early Classic ceramics (EC1, EC2, and EC3) are grouped together for the reason that there are not enough examples in EC1 and EC2 in the ceramic corpus of the present study, and the statistics would be distorted because of this fact. The transitional dates (EC3-LC1, LC1-LC2, and LC2-LC3) were created to host ceramics with a date that does not clearly fall into a precise phase dating period. Transitional dating is rather vague and the dates should be considered only suggestive. The time period of the transitional phase is composed of the last k'atun of the previous phase and first k'atun of the following phase.

THE CONCEPT "MAYA"

During the past couple hundred years of Maya studies, we have witnessed a number of different research focuses, various ways of looking at Maya culture, different people from various backgrounds studying the Maya culture, and varied interpretations based on a range of personal, cultural, and linguistic backgrounds, and different eras in research history with diverse scientific paradigms, theories, and methods. One distinctive aspect in the history of the research, up to the present day, is that it has been, and still is, almost exclusively carried out by scholars outside the area of the focus of the research, i.e., the Maya area. It has been said that every generation writes its own history. In the case of the Maya, one could say that every generation of (mostly) Western scholars writes the history of the Maya.

> The limit of language is shown by its being impossible to describe the fact which corresponds to (is the translation of) a sentence, without simply repeating the sentence. (Wittgenstein 1980: 10)[12]

What do we mean when we use the word Maya? It is quite common in academic papers to omit the discussion of the word and its meaning, and to either leave the question unchallenged or consider the usage of the word as self-evident. However, the realm and the denotation of the word Maya is in reality somewhat vague. Over the past five centuries the word has come to represent, essentially, two distinct but interconnected entities: the contemporary and the ancient Maya (and the phenomena associated with them).

The word 'Maya', in itself, is rather ambiguous, and it is only within a context or through the usage of additional words, expressions, and concepts attached to the word Maya that we are able to comprehend or reveal the intended target of the utterance. Without context, expressions such as "Maya iconography", "Maya ruler", "Maya script" and "Maya calendar" are universally understood to refer to the ancient Maya,[13] but expressions such as "Maya ideology", "Maya religion", or "Maya art" are more difficult to label as belonging either to the ancient or the contemporary Maya. A common feature in popular discourse is that the word 'Maya' still refers (or has connotations) more frequently to the ancient rather than the modern Maya – not unlike the usage and understanding of words such as Aztec or Inka (Inca).[14] It is also common to hear utterances such as "the descendants of the Maya" or questions and remarks such as "What happened to the Maya?" or "The Maya culture was destroyed by the Spaniards".

Beyond popular usage of the word 'Maya' there are further complexities involved in the discussion. Is the entity that we call "the Maya culture" (whether ancient or modern) unified enough to be labeled as a single unit? Obviously it is a matter of the standpoint of the observer: for a Westerner, the culture or cultures of the indigenous peoples that either lived or are living in the area that is commonly referred to as the "Maya area" is *prima facie* unified and homogeneous enough to be labeled as a single culture. However, for a farmer living in the village of Chuachuacuxa, Baja Verapaz, or for a scribe who lived in Chichen Itza, there probably are and were differences at various levels, based both on geographical and temporal distance. In Tatiana Proskouriakoff's words:

> […] It is not always clear, however, what is meant by the word "Maya" in reference to culture in pre-Columbian times. Individual cultural traits of the Maya can sometimes be traced back to considerable antiquity, but they

[12] "Die Grenze der Sprache zeigt sich in der Unmöglichkeit, die Tatsache zu beschreiben, die einem Satz entspricht (seine Übersetzung ist), ohne eben den Satz zu wiederholen."

[13] One could refer to Maya rulers (and pencils and erasers) made in the Maya area or to the Cholsamaj edition *Cholb'al Q'ij – Agenda Maya* calendar but the fact remains that the above-mentioned expressions are commonly identified as belonging to the realm of the ancient Maya.

[14] The difference is, however, that the "descendants" of the Aztecs are referred to as Nahua or Nahua-speaking people, and the "descendants" of the Inka (culture, not ruler) as Kechua (Quechua) or Kechua-speaking people.

> cannot be used to draw the cultural frontiers in the past, because they do not correspond to the distinguishing features of archaeological remains. There is infinitely more contrast between the ancient archaeological remains we call "Maya" and those left by modern Maya Indians than between the latter and, for example, modern remains of the Totonac. The same is true if we consider all the elements of culture inferred from remains, particularly if we emphasize intellectual aspects. Certainly the educated Maya Indian of ancient times differed more from the modern Indian than the various Indian groups differ from each other today. Is it possible, then, to define the word "Maya" so that it would distinguish a coherent or continuous cultural process from other cultural processes as we follow them into the past?
> (Proskouriakoff 1950: 1)

For a person living in the area under discussion, the question is apparently associated with an individual's level of education and degree of cultural identification and awareness. Ostensibly there is considerable variation pertaining to the level of identification (whether internal or external) between the thoughts of an indigenous *campesino* during the worst years of the civil war in Guatemala and that of a university student interested and aware of his or her ethnic and cultural background in present day Guatemala City. Additionally, there is hardly agreement on the extent of uniformity with regard to the existence or absence of unified Maya culture in the Precolumbian times. Obviously there are both minor and fundamental differences between various Maya areas, different Maya groups, and considerable diversity between distinct epochs in Precolumbian Maya history.

> What we do not know how well integrated and how comprehensive Classic Maya culture was, and it is still a question whether any complex civilization can be thought of as a cultural entity, or if it is better conceived as a hierarchy of distinct but related cultures.
> (Proskouriakoff 1950: 1)

Certainly each culture or subculture within the realm of the traditionally established concept of "Precolumbian Maya culture" has something in common with each other and they are all one way or another related to each other and interconnected by shared cultural traits, linguistic relationship, and mutual history. Yet it is doubtful that the "Maya" themselves considered that they belonged to a cohesive unit defined by our standards.

A more challenging issue from that of synchronic cultural similarities is the temporal span of comparable cultural traits within the Precolumbian Maya world. In the present study the diachronic analyses extend over 1500 years. Obviously the Maya culture changed considerably during this period of time, but the extent of transformation is still, and will remain, debatable. Another question is the moment in time of the emergence of Maya culture. By Classic times (ca. AD 250–900) there are enough indications of shared cultural attributes – at least in the elite strata of Maya societies – to proclaim the existence of an integrated Maya culture based on various interrelated societies.

However, the further we go back in history, and the lesser amount of information (based both on fewer records and a smaller number of different sources) we have on the culture(s), the more difficult it is to ascribe the attributes of the given culture(s) as belonging to the cultural sphere that followed it. A good example of this is the Preclassic cultures that flourished in the Guatemalan Pacific slope prior to the emergence of Classic Maya societies in the southern lowlands, as it is still debatable whether the Preclassic societies that emerged and thrived in the Guatemalan Pacific slope were culturally or linguistically Maya or not.[15]

Another issue to consider is the fact that the idea of a drastic change, and, *prima facie*, to some extent total discontinuity of various discernible phenomena still influences the common understanding of the Maya cultural history. This idea is based on the two significant and influential episodes in Maya

[15] Another example is the archaic population in Belize whose cultural or ethnic identity is not known.

history: the so-called collapse of the Classic Maya civilization, and the Spanish Conquest. The magnitude of these points of culmination in Maya history has been a topic of various academic and popular surveys and writings since the very beginning of the European presence in the Maya area.

Most of the conclusions of academic investigations, save a few single publications, have so far been drawn from data which almost exclusively deals with the material culture, and especially that of the elite population. In the case of the ancient Maya culture, the information concerning the lower strata of the society is scarce, and the scholarly emphasis on the elite is, therefore, understandable. However, the fact that the material culture – and to some extent (written) intellectual culture – came to the end of *one* road towards the end of the 9th century AD in the Southern Maya Lowlands and during and after the Spanish Conquest in the whole Maya area, leaves open the question of the extensiveness of the continuity of undocumented cultural traits with fundamental and inherent beliefs that form the basis of the culture.

The diachronic and synchronic analyses of iconographic features presented in this study will provide some, albeit restricted, information to the aforementioned issues. Beyond some clear cases of typological differences, along with apparent patterns pertaining to the presence and absence of iconographic motifs, the information is, however, somewhat limited. Nevertheless, the time span examined in the present study will allow a broader look at the temporal variation of iconographic features and, plausibly, the cultural processes behind them.

1. SOURCES

The various categories of source material[16] used in this study can be roughly divided into eight general groups: (1) Maya art, (2) Maya hieroglyphs, (3) archaeological material, (4) Post-Conquest native texts, (5) Post-Conquest historical sources, (6) ethnographic and ethnological data (along with ethnozoological data), (7) Maya languages, and (8) zoological material. Out of these eight groups, Maya art is considered as the single primary source with the other seven being supporting (primary or secondary) sources.

It should be noted, however, that this categorization is extremely elastic in nature and subject to adaptation:

- The word 'art' is problematic in itself.
- Maya art and hieroglyphs can be regarded as being part of archaeological record.
- Maya hieroglyphs can be assigned to the sphere of language as a source material.
- Archaeological material can be viewed in a broad or narrow sense of the word, encompassing all material remains of past cultures or only the records in the sense of the term 'dirt archaeology', respectively.
- Archaeological material can be considered to cover only excavated material, not unprovenienced items.
- Post-Conquest native texts can be regarded to include (1) only texts written by the Maya in various Maya languages, or also (2) texts recorded in various Maya languages by any given non-Maya person based on oral narratives in various Maya languages.
- Post-Conquest historical sources can be regarded to include (1) only texts written by Europeans in various European languages, or also (2) texts recorded in various Maya languages by the Maya themselves or by any given non-Maya person.
- Post-Conquest historical sources can be regarded as a synonym to 'colonial sources' if no distinction is made between the two previous statements.
- Ethnozoological data can be divided between ethnographic data and zoological data.
- Maya languages can be part of hieroglyphs, Post-Conquest native texts, and ethnography as a source material.
- Zoological material can be part of archaeological and ethnozoological data.

All in all, the division into eight separate groups is indistinct and flexible to say the least, but the distinction is made here in order to comprehend how various types of source material are related to each other, and to realize how various branches of learning are connected with each type of source material.

The various groups of source material will be illustrated in the following chapters preceded by two diagrams and a table illuminating the different groups of sources, the branch of studies associated with them, and general associations between different types of source material and various fields of studies. As most sources in the present study fall more or less seamlessly into at least one specific branch of learning, one group of source material, the Post-Conquest native texts, is not associated with any particular branch of study, but rather considered to fall into various fields of studies including literary/literature studies, religion studies, anthropology, and linguistics. Consequently, the number of diverse groups of source material is different from the number of distinct branches of studies.

Moreover, just as the division of different groups of source material is to some extent artificial and elastic in nature, the different branches of learning could also be reorganized since (1) iconography can be considered to be part of art history (or even archaeology in the broad sense of the word), and

[16] For the discussion of the term 'source material', see page 37.

(2) epigraphy can be considered to be part of linguistics. However, in the present study the divisions of the distinct groups of source material and different branches of studies are explained below through the categories described above.

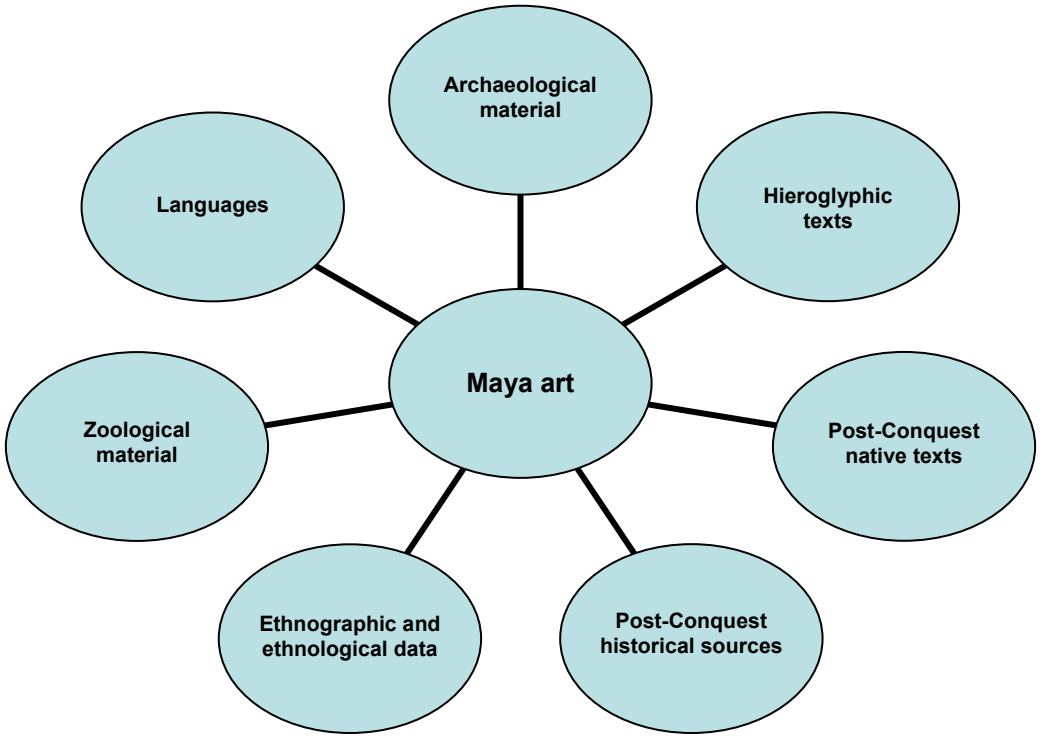


Figure 1: Diagram of primary and secondary source material categories of the present study

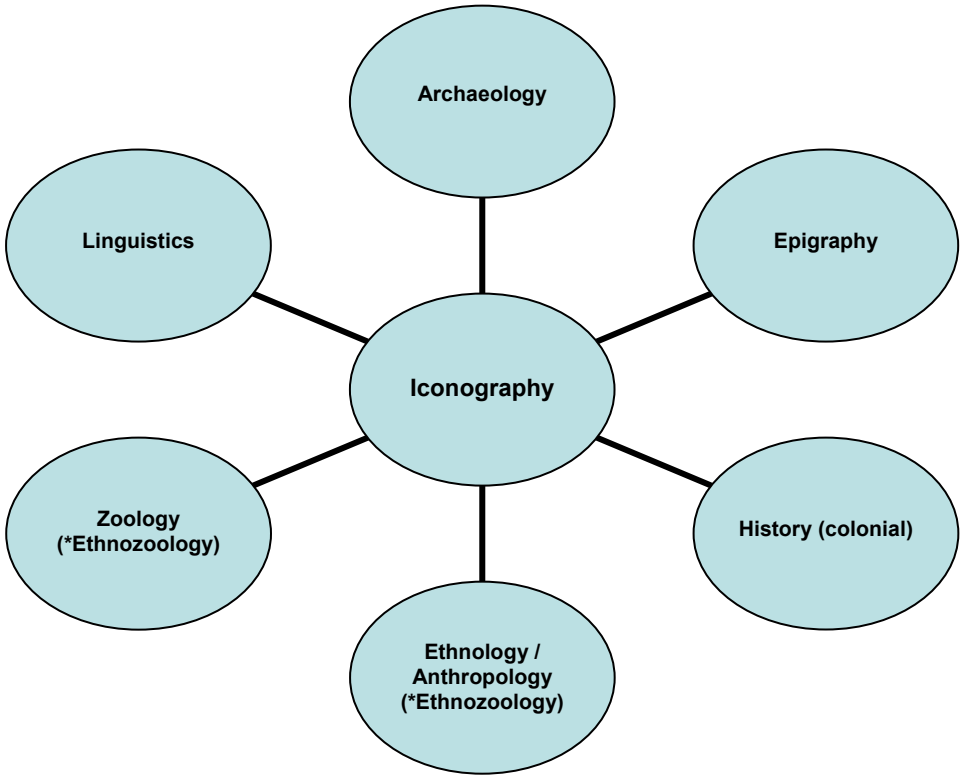


Figure 2: Diagram of primary and supporting branch of studies employed in the present study

Table 14: General associations between different types of source material and various fields of studies[17]

	iconography	**archaeology**	**epigraphy**	**history (colonial)**	**ethnology / anthropology**	**zoology / ethnozoology**	**linguistics**
art	*iconographic analyses*	*archaeological context of artworks*	*image vs. text*	(parallels in Post-Conquest historical sources)	*parallels in ethnological accounts*	*parallels in the animal world*	*connotations / denotations in various Maya languages*
archaeo-logical material			archaeological context of texts	(historical accounts vs. archaeological record)	parallels in ethnological accounts	(animal osteology)	(connotations / denotations in various Maya languages)
hieroglyphic texts				parallels in Post-Conquest historical sources	parallels in ethnological accounts	*parallels in the animal world*	*connotations / denotations in various Maya languages, reconstruction of words*
Post-Conquest native texts				historical framework of the texts	parallels in ethnological accounts	(parallels in the animal world)	linguistic analysis of the texts
historical sources					parallels in ethnological accounts	zoological descriptions	textual analysis
ethnological data						*ethno-zoological accounts*	*anthropo-logical linguistics*
zoological material							*connotations / denotations in various Maya languages*

It should be noted that, in the current volume, the term *source material* refers both to the actual first-hand *primary sources* such as *in situ* monuments, and also to the *secondary sources* such as photos and drawings of the monuments and hieroglyphs and various published editions and translations of the Post-Conquest texts. Original source material is used when possible, but due to the immense number of texts and artwork, I will have to rely on published (and unpublished) drawings and photos, and published editions of manuscript and dictionaries. In some cases the drawings of hieroglyphs or iconographic details have been misdrawn. In the case of controversies and in the case the context of a given artwork yields additional information, original material has been examined.

An additional problem is raised in the 'references cited' section of the current volume: depending on the branch of studies and governed by various traditions of different countries and universities, the guidelines and regulations pertaining to the designations or divisions of diverse types of source material vary considerably. In anthropology (at least in Anglo-American tradition), the diverse types of source material are not divided into separate groups even if different types of source material are used, but the written sources section is customarily labeled as 'references', 'references cited', or 'bibliography'. In history (as a branch of learning), there are more precise rules regarding the division of written sources, and the sources are usually divided into unpublished or archival sources, published sources, and published literature / research (see Table 15).

[17] Themes in *italics* are considered essential whereas subjects in parentheses are considered secondary in the present study.

Table 15: Various designations of written sources in assorted dissertations from the fields of history and anthropology

Publication / study:	Type of the publication:	Field:	Description of written sources:			
Koskivirta 2001	PhD dissertation	history	archival sources (arkistolähteet)	unpublished manuscripts (painamattomat käsikirjoitukset)	published sources (painetut lähteet)	published literature (painettu kirjallisuus)
Huhtamies 2000	PhD dissertation	history		unpublished sources (painamattomat lähteet)	published sources (lähdejulkaisut)	literature (kirjallisuus)
Martin 2003	PhD dissertation	history	manuscript sources	printed primary sources	secondary sources	
Pärssinen 1992	monograph based on a PhD dissertation	history	[archival] sources		published sources	commentaries and research
Joyce 2001	PhD dissertation	history		primary sources	secondary works and translations	
Larson 2004	PhD dissertation	history		primary sources	secondary sources	
Nur 2004	PhD dissertation	history		bibliography		
Shalev 2004	PhD dissertation	history		bibliography		
Garipzanov 2004	PhD dissertation	history		selected bibliography		
Graña-Behrens 2002	unpublished PhD dissertation	history, ethnology (Altamerikanistik)		literature (Literatur)		
Brown 1999	unpublished PhD dissertation	anthropology		references		
Connell 2000	unpublished PhD dissertation	anthropology		bibliography		
Fitzsimmons 2002	unpublished PhD dissertation	anthropology		bibliography		
Golden 2002	unpublished PhD dissertation	anthropology		references cited		
Borowicz 2002	unpublished PhD dissertation	anthropology		references		
Juárez 1996	unpublished PhD dissertation	anthropology		list of references		
Sanchez 2003	unpublished PhD dissertation	anthropology		references		
Taube 1988	unpublished PhD dissertation	anthropology		bibliography		

There are also problems as to how to make a distinction between written sources and literature / research. For example, can a translation be a primary source? In the case of Diego de Landa's *Relación de las cosas de Yucatán*, is the original manuscript (or the only surviving copy of it) a primary source, and all the published editions either secondary sources or literature? Can any of the translations of Landa's book be a primary source? And finally, if Landa's book is regarded as a

commentary or a study of the 16th-century Yucatan, should it not be regarded as literature among 21st-century scholarly books on the Maya?

A further problem is raised when dealing with texts written by the Maya themselves. Customarily the Post-Conquest books written in the Latin alphabet are regarded either as (primary) source material or placed under 'bibliography'. In contrast, I have never witnessed ancient Maya texts dealt with in the same category (either in 'written sources' or 'bibliography') with Post-Conquest books. In my opinion, there is no distinction between these two sources except for the fact that the others are written in hieroglyphs and the others in Latin alphabet. Usually when referring to a specific Precolumbian Maya text in any given study on the Maya, the author either refers to the actual text *in situ* or in a museum without referring to a specific source in the 'written sources' or 'bibliography' section. Or, conversely, one refers to a publication where this text is to be found.

The fact is, obviously, that not a single person has ever seen the complete original Maya hieroglyphic corpus in its entirety, and, therefore, it would be misleading to place original texts (that one has not seen or studied) in the 'written sources' section at the end of a given book or study. Ultimately, if original hieroglyphic texts are not regarded as a source in the same manner as Post-Conquest books and dictionaries are, one still reflects the old-fashioned Western idea that Maya hieroglyphs are not text or language in the same sense as texts in the Latin alphabet are, and, therefore, they are not *historical* sources (consider also the notion history vs. pre-history: does pre-history in the Maya areas cease to exist in the 15th century AD or in the 1st century BC?).

As the current volume is not a historical study *per se* (belonging to the field of history as a discipline) but rather an interdisciplinary study employing different types of source material and methodologies of various disciplines, the written sources are not divided into different sections at the end of this volume. This preference also reflects the common tradition of other studies pertaining to the research of the ancient Maya where various types of source material are used. A further rationale behind this choice is the fact that multiple categories of written sources make the search of references arduous for the reader and disables efficient cross-referencing.

1.1. MAYA ART

Iconographic studies have played a major role in Maya studies during the history of the discipline and especially during the past 30 odd years. Along with the breakthroughs made in the field of Maya epigraphy, an increasing number of studies have been made in Maya iconography. One of the reasons for the growing number of iconographic analyses is the interrelatedness of text and image in Maya art. Nowadays scholars dealing with Maya art have the advantage that the researchers lacked before the breakthroughs in Maya epigraphy in the latter part of the 20th century.

Recurrently, the glyphic collocations accompanying Maya art reveal specific information of the associated images (and vice versa). In a sense, many representations in Maya art operate akin to cartoons or comic strips where the full understanding of the event(s) requires comprehension of both image and captions (or speech bubbles/balloons). Moreover, an adequate understanding of the image and text can only be achieved contextually as in the cartoon analogy: the context of a comic strip (as a part of a comic book) can only be fully appreciated by means of reading the entire book, and preferebly being aware of the language, motives, and background of the artist and his/her culture and the specific point in history.

The late 19th century and the early 20th century saw various works that dealt partly on the analysis of Maya art and iconography, such as Paul Schellhas's *Vergleichende Studien auf dem Felde der Maya-*

Alterthümer[18] (Internationales Archiv für Ethnographic, Vol. 3, Berlin 1890) and Alfred Maudslay's *Biologia Centrali-Americana: Archaeology*, Vols. I-VI (R.H. Porter & Dulau & Co., London 1889-1902). However, before the publication of Herbert Spinden's *A Study of Maya Art: Its Subject Matter and Historical Development* (1913) no extensive or detailed treatise on Maya iconography really existed. After Spinden's monograph, the next extensive studies on Maya iconography were Tatiana Proskouriakoff's *A Study of Classic Maya Sculpture* (1950) and George Kubler's *Studies in Classic Maya Iconography* (1969).

The limited availability of drawings and photographs of Maya art was one of the problems in the early studies on the subject, but from 1970s onwards an immense growth in the volume of both photographs and drawings of Maya art has been witnessed. An enormous part of this development can be accredited to scholars such as Linda Schele, who not only published an immeasurable amount of articles on the subject, but also produced a vast number of drawings of Maya art and iconography. Further credit can be granted to Ian Graham and the *Corpus of Maya Hieroglyphic Inscriptions Project* that began in 1975 (with additional precursors, such as Graham [1967]). Another giant contribution is the corpus of roll-out and still photographs of Maya ceramics by Justin Kerr (Kerr [n.d.a., 1989, 1990, 1992, 1994, 1997, and 2000]) along with Justin Kerr's photographs in the following publications that paved the way to the corpus: Coe (1973, 1978, and 1982); Robicsek (1978); Robicsek and Hales (1981); and Parsons, Carlson, and Joralemon (1988).

Regarding the terminology employed in iconographic studies, it has been customary in Maya research to use the term iconography to mean both the study of artistic representations and the subject matter itself. The term has been utilized in expressions such as "iconographic analysis" (part of the research process) and "Maya iconography" (object of the research). Whereas the former term is somewhat established, the latter example is not, and it is often used interchangeably with the term "Maya art".[19] With regard to the definition of the word 'iconography', the terminology has been in constant transformation ever since the publication of Erwin Panofsky's "Studies in Iconology" (1939), in which the term is defined as "[…] that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form" (Panofsky 1939: 3). Other definitions of the word 'iconography' include the following:

> The pose, gestures, attributes, and symbols that serve to identify an image […].
> (Gunther n.d.)

> (1) A pictorial representation, delineation; a drawing or plan.
> (2) The description or illustration of any subject by means of drawings or figures; any book or work in which this is done; also, the branch of knowledge which deals with the representation of persons or objects by any application of the arts of design.
> (*Oxford English Dictionary* 2002)

[18] Translated and published in English as "Comparative Studies in the Field of Maya Antiquities" in *Mexican and Central American Antiquities, Calendar Systems, and History: Twenty-four Papers by Eduard Seler, E. Förstemann, Paul Schellhas, Carl Sapper, and E.P. Dieseldorff* (Smithsonian Institution, Bureau of American Ethnology, Bulletin 28, Government Printing Office, Washington 1904), pp. 595-622.

[19] Regarding the usage of the word 'art', it is worth keeping in mind that this concept is very subjective, and dependent on the observer's values and cultural framework, and, more importantly, it is worth bearing in mind that the concept did not exist in the Classic Maya language, or in the conceptual realm of Precolumbian cultures in general, in the same sense as in the Western world. To quote Carolyn Tate: "In our own society, we consider Maya sculpture to be "art." It is pictorially stimulating, it has a canon of iconography which can be learned, we appreciate the calligraphy of glyphs and images, and it is desired, viewed, sold, and collected like other forms of art. However, there is no word for "art" in Mayan language. This is so in many locative societies. If one searches for words translating as "art" in Yucatec Maya, one finds *its'atil* meaning art or science, skill, ability, knowledge. The root *its'* refers to art not as a category of objects made to be looked at, but as a skill, often a magical one, as shown in the related word *ah its'*, sorcerer. "[A]rt" was not a separate conceptual category in Maya civilization." (Tate 1992: 29-30)

> In a dictionary definition you will find *iconography* described as the study of traditional images or symbols and *iconology* with a similar definition as the study of icons or artistic symbolism. This might suggest they are synonyms and they are commonly used as such in describing the study of art images. However, *iconography* can be a confusing term. Its original meaning as a study of icons, panel pictures of Christ or a Saint, is still retained in some contemporary religious contexts, Greek Orthodox for example. Furthermore, from about the seventeenth century *iconography* was used in a secular context as a noun to describe a collection of portraits. Art historians today accept the term *iconography* as referring to the description and classification of images. Importantly, due to the influence of Erwin Panofsky (1892 – 1968), there is often a distinction made between the two terms with *iconology* referring specifically to the interpretation of images.
> (Woodrow 2004)

In the present volume the term 'iconography' is formulated as "the study and analysis of symbols, design motifs, images, and other types of artistic representations, and their contextual significance". Consequently, the distinction between 'iconography' and 'iconology' is not made here (as the two terms overlay even in the works of Panofsky), and, furthermore, the term 'iconography' is used rather freely in the present study to encompass both the *object* of the interpretation and the *act* of interpretation, as is customary is Maya studies – but not in the terminology applied by Panofsky (1939).

Also, the terminology involved in the *act* of interpretation is limited to 'iconographic analysis' in a broad sense in contrast with Panofsky's (1939: 3-15) three stages: (1) 'pre-iconographical description', (2) 'iconographical analysis', and (3) 'iconographical interpretation' (see Table 16). However, in the present study the act of interpretation of Panofsky's stage 1 ('pre-iconographical description') will be translucent enough as it corresponds with the formal analysis of the motifs in isolation. On the other hand, Panofsky's stages 2 and 3 will be merged together in the present study as they are not so straightforwardly detachable in regard to the analyses of scenes involving motifs and in the analyses regarding the meaning of the motifs.

Table 16: Panofsky's (1939: 14-15) description of the stages and levels involved in iconographic interpretation

Object of interpretation:	Act of interpretation:	Equipment for interpretation:	Controlling principle of interpretation:
Primary or *natural* subject matter – (A) factual, (B) expressional –, constituting the world of artistic motifs.	*Pre-iconographical description* (and pseudo-formal analysis).	*Practical experience* (familiarity with *objects* and *events*).	History of *style* (insight into the manner in which, under varying historical conditions, *objects* and *events* were ex-pressed by *forms*).
Secondary or *conventional* subject matter, constituting the world of *images*, *stories* and *allegories*.	*Iconographical analysis* in the narrower sense of the word.	*Knowledge of literary sources* (familiarity with specific *themes* and *concepts*).	History of *types* (insight into the manner in which, under varying historical conditions, specific *themes* or *concepts* were expressed by *objects* and *events*).
Intrinsic meaning or *content*, constituting the world of *'symbolical' values.*	*Iconographical interpretation* in a deeper sense (*Iconographical synthesis*).	*Synthetic intuition* (familiarity with the *essential tendencies of the human mind*), conditioned by personal psychology and *'Weltanschauung'*.	History of *cultural symptoms* or *'symbols'* in general (insight into the manner in which, under varying historical conditions, *essential tendencies of the human mind* were expressed by specific *themes* and *concepts*).

As to the basic terminology involved in the iconographic analyses, the word 'motif' is employed in the present study to denote artistic forms that carry a meaning (Panofsky 1939: 5)[20] as opposed to 'elements' that are regarded as formal constituents of motifs. The term 'design' is used broadly to denote formal details or combination of details that either carry a meaning or are mere decorations.[21] Consequently, the term 'motif' is restricted to designs that have a meaning, while elements are parts of motifs and designs, and designs overlap with motifs and formal decorations depending on whether they carry a meaning or not. Accordingly, an isolated artistic representation is a design before – by the means of iconographic analysis – it becomes a motif.

Regarding the general typology and division between various types of artwork, there are numerous ways to approach the issue. Maya sculpture is customarily divided between (1) architectural elements, such as lintels, panels, door jambs, steps, and roof combs, and (2) free-standing monuments, such as stelae and so-called altars (Sharer 1994: 641). In the light of the research material of the present study this dichotomy is somewhat irrelevant as the main focus will be in iconographic details. However, when the context of the artwork is the critical basis of the argument, the division will be taken into consideration – although not in the sense of the dichotomy mentioned above, but rather based on monuments and architectural elements that are found in open and secluded areas.

Also, rather than looking at Maya art based on techniques, i.e., for example, separating sculpture from wall painting, all artworks associated with architecture are treated under the designation 'monumental art' in the present study. Consequently, the main dichotomy and source for looking at patterns between different types of artwork in the present study is the division between monumental art and portable artifacts (with ceramics as the foremost single group and the main focus in this study).

Sources used in this study as relates to Maya art

The single most important source material of this study, Maya art, is an incalculable resource. Due to the immeasurable amount of artwork that exist in archaeological sites, museums, collections or vaults of various institutions, or in private collections, only a fraction of the source material will be discussed in the present study. However, to assemble a meaningful sample of Maya art for a systematic examination of iconographic motifs in the present study, I have chosen to select a considerably large number of items of Maya art from various parts of the Maya area, of diverse time periods, and from a range of several different media. However, regarding the type of the artwork, the main focus in this study is directed towards ceramics and monumental art that seem to produce the most wide-ranging and most productive data for a systematic study of art motifs.

Instead of examining exclusively material that contains relevant iconographic features (i.e., nasal motifs) relating to the topic of the present study, I have chosen to incorporate a sizable collection of a variety of Maya monuments and ceramic vessels in which the motifs are either present or absent. The rationale behind this preference is methodological: i.e., if one attempts to understand the distribution patterns and the implications behind the existence of nasal motifs in Maya art, one should also examine scenes where such motifs are not present, and, consequently, one should try to detect the rationale behind the patterns of the presence and absence of the motifs in question. The methodology involved in such an examination is discussed in more detail in Chapter 2.

[20] In the *Oxford English Dictionary* (2002) the word 'motif' is glossed (for instance) as follows: "In painting, sculpture, architecture, decoration, etc.: A constituent feature of a composition; an object or group of objects forming a distinct element of a design; a particular type of subject for artistic treatment." See also Levin (2003).

[21] In the *Oxford English Dictionary* (2002) the word 'design' is glossed (for instance) as "[t]he combination of artistic details or architectural features which go to make up a picture, statue, building, etc.; the artistic idea as executed; a piece of decorative work, an artistic device".

The principal focus of this study is directed, primarily, towards ceramic vessels and, secondarily, towards monumental art,[22] and, consequently, the largest part of the source material is composed of these two primary sources with ceramics being the dominant source material and focus of the study in particular. With respect to the specific data in the source material, I am relying heavily on various reproductions of the artworks (whether in the form of photos, drawings, or other means of reproduction) by a number of scholars and artists. When in doubt of the accuracy of the artwork (especially in the question of drawings), I referred to original artifacts or a series of reproductions. Furthermore, I consulted existing research literature and held discussions with other scholars to find out about inaccurancies in drawings and, for example, overpainting in the case of ceramics (see Kerr 1989: 4-5).

The ceramics consulted in this study include examples from the following published sources: Coe (1973, 1975, 1978, and 1982); Culbert (1993); Kerr (1989, 1990, 1992, 1994, 1997, 2000, and n.d.a); Martin and Grube (2000); Mayer (2004), Reents-Budet (1994); Robicsek (1978); Robicsek and Hales (1981); Schele and Miller (1986), Smith (1955; Vol. II); and Willey, Leventhal, Demarest, and Fash (1994). For further information, see Chapter 5.1.1.

With respect to the examples from monumental art, the following published sources were exhaustively consulted in the process of statistical analyses of the current volume: Beetz and Satterthwaite (1981); Benavides Castillo (1997); Blom and Duby (1957); Chinchilla Mazariegos (2003); Clancy (1999); von Euw (1977 and 1978); von Euw and Graham (1984); Fash (1991); Graham (1967, 1978, 1979, 1980, 1982, 1986, 1992, and 1996); Graham and von Euw (1975, 1977, 1992, and 1997); Graham and Mathews (1996 and 1999); Grube and Martin (2000, 2001, and 2004); Grube and Schele (1995); Grube, Lacadena, and Martin (2003); Houston (1993); Jones and Satterthwaite (1982); Looper (2003); Martin and Grube (2000); Mathews (1980 and 1983); Miller (1982); Miller and Martin (2004); Montgomery (1998); Parsons (1986); Proskouriakoff (1950); Robertson (1985b and 1991); Ruppert, Thompson, and Proskouriakoff (1955); Schele (1990 and 1992); Schele and Miller (1986); Sharer (1994); Smith (1984); Tate (1992); and Wanyerka (2003). For a list of archaeological sites pertaining to these sources, see Table 17. For the geographical distribution of all sites examined in this study, see Map 1.

[22] The two foremost categories of source material, ceramics and monumental art, are in fact incompatible as concepts (terms) as the former refers to media and the latter is a thematic term. However, pairing ceramics and *stone monuments* is problematic as well since the latter would exclude elements of monumental art that were not made of stone.

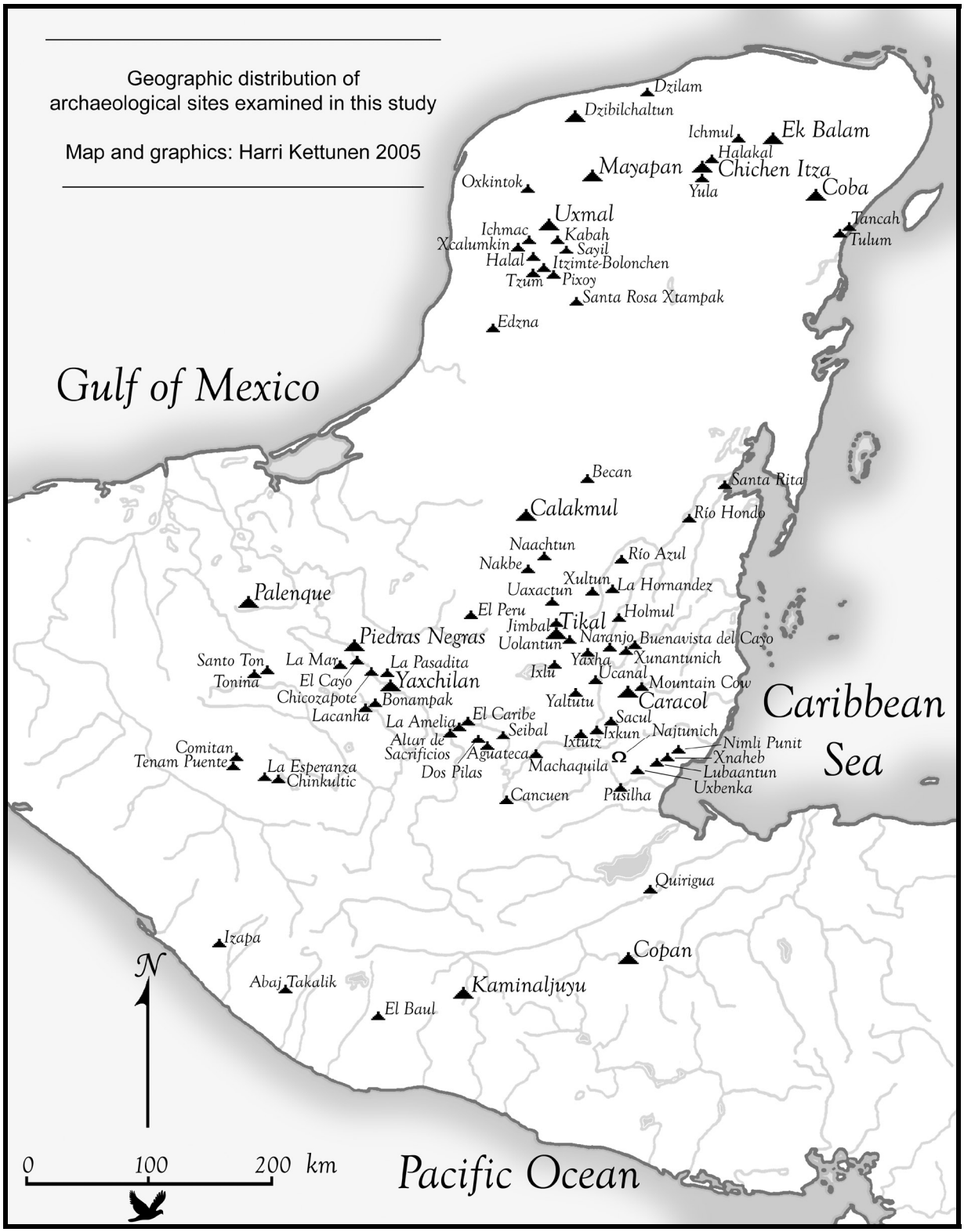
Table 17: Sources for the drawings and photos of monumental art: thoroughly consulted publications[23]

Site:	Publication:
Abaj Takalik	Clancy 1999
Aguateca	Graham 1967
Bonampak	Grube 1996; Mathews 1980; Ruppert, Thompson, and Proskouriakoff 1955
Calakmul	Martin and Grube 2000
Caracol	Beetz and Satterthwaite 1981; Grube and Martin 2004 (MHFT XXVIII)
Chichen Itza	Grube, Lacadena, and Martin 2003 (MHFT XXVII); Grube and Schele 1995 (MHWT XIX), Sharer 1994
Chicozapote	Montgomery 1998
Chinkultic	Blom and Duby 1957; Montgomery 1998
Coba	Graham and von Euw 1997 (CMHI 8:1)
Comitan	Blom and Duby 1957
Copan	Fash 1991; Martin and Grube 2000
Dos Pilas	Graham 1967; Houston 1993
Dzibilchaltun	Grube, Lacadena, and Martin 2003 (MHFT XXVII)
Dzilam	Grube, Lacadena, and Martin 2003 (MHFT XXVII)
Edzna	Benavides Castillo 1997
Ek Balam	Grube, Lacadena, and Martin 2003 (MHFT XXVII)
El Baul	Chinchilla Mazariegos 2003; Schele and Miller 1986
El Caribe	Proskouriakoff 1950
El Cayo	Martin and Grube 2000
El Peru	Montgomery 1998
El Zapote	Clancy 1999
Halakal	Grube, Lacadena, and Martin 2003 (MHFT XXVII)
Halal	Proskouriakoff 1950
Ichmac	Proskouriakoff 1950
Ichmul	Grube, Lacadena, and Martin 2003 (MHFT XXVII)
Itzimte(-Bolonchen)	von Euw 1977 (CMHI 4:1)
Ixkun	Graham 1980 (CMHI 2:3)
Ixlu	Jones and Satterthwaite 1982; Schele and Miller 1986
Ixtutz	Graham 1980 (CMHI 2:3)
Izapa	Smith 1984
Jimbal	Jones and Satterthwaite 1982
Kabah	Grube and Schele 1995 (MHWT XIX)
Kaminaljuyu	Parsons 1986
La Amelia	Houston 1993
La Esperanza	Miller and Martin 2004; Montgomery 1998
La Hornandez	von Euw and Graham 1984 (CMHI 5:2)
La Mar	Montgomery 1998
La Pasadita	Schele and Miller 1986
Lacanha	Blom and Duby 1957
Lubaantun	Wanyerka 2003
Machaquila	Graham 1967

[23] CMHI: Corpus of Maya Hieroglyphic Inscriptions; MHFT/MHWT: Maya Hieroglyphic Forum/Workshop at (Austin) Texas.

Site:	Publication:
Mountain Cow	Grube and Martin 2004 (MHFT XXVIII)
Nakbe	Sharer 1994
Naranjo	Graham and von Euw 1975 (CMHI 2:1); Graham 1978 (CMHI 2:2); Graham 1980 (CMHI 2:3); Grube and Martin 2004 (MHFT XXVIII)
Nimli Punit	Wanyerka 2003
Oxkintok	Proskouriakoff 1950
Palenque	Robertson 1985b, 1991; Schele 1992 (MHWT XVI); Van Stone 2000
Piedras Negras	Montgomery n.d.
Pixoy	von Euw 1977 (CMHI 4:1)
Pusilha	Wanyerka 2003
Quirigua	Looper 2003
Sacul	Grube and Schele 1995 (MHWT XIX)
Santa Rita (Corozal)	Miller 1982
Santa Rosa Xtampak	Grube, Lacadena, and Martin 2003 (MHFT XXVII); Proskouriakoff 1950
Seibal	Graham 1996 (CMHI 7:1)
Site Q	Schele and Miller 1986
Tancah	Miller 1982
Tenam Puente	Blom and Duby 1957
Tikal	Jones and Satterthwaite 1982; Schele 1990 (MHWT XIV); Grube and Martin 2000 (MHWT XXIV); Martin and Grube 2000
Tonina	Mathews 1983 (CMHI 6:1); Graham and Mathews 1996 (CMHI 6:2); Graham and Mathews 1999 (CMHI 6:3)
Tulum	Miller 1982
Tzum	von Euw 1977 (CMHI 4:1)
Uaxactun	von Euw and Graham 1984 (CMHI 5:2); Graham 1986 (CMHI 5:3); Schele 1990 (MHWT XIV)
Ucanal	Graham 1980 (CMHI 2:3)
Uxbenka	Wanyerka 2003
Uxmal	Graham 1992 (CMHI 4:2); Graham and von Euw 1992 (CMHI 4:3)
Xcalumkin	Graham and von Euw 1992 (CMHI 4:3)
Xultun	von Euw 1978 (CMHI 5:1); von Euw and Graham 1984 (CMHI 5:2)
Xunantunich	Graham 1978 (CMHI 2:2); Helmke, Awe, and Kettunen 2004
Xupa	Miller and Martin 2004
Yaltutu	Graham 1980 (CMHI 2:3)
Yaxchilan	Graham and von Euw 1977 (CMHI 3:1); Graham 1979 (CMHI 3:2); Graham 1982 (CMHI 3:3); Tate 1992
Yaxha	Grube and Martin 2004 (MHFT XXVIII)

Besides ceramics and monumental art, other types of artwork (of various material and diverse functions) were analyzed, including codices and miscellaneous portable items. The published sources of other types of artwork are the following: Clancy, Coggins, Culbert, and Gallenkamp (1985); *Codex Peresianus* (1968); *Codex Tro-Cortesianus* (1967); Coe (1973 and 1982); Coe and Kerr (1998); Fash (1991); Förstemann (1880); Grube and Martin (2001); Kaufmann (2003); *Kumatzim Wuj Jun: Códice de Dresde* (1998); Love (1994); Martin and Grube (2000); Miller and Martin (2004); Schele (1990); Schele and Miller (1986); and Stone (1995).



Map 1: Distribution of archaeological sites examined in this study

1.2. OTHER SOURCES

1.2.1. HIEROGLYPHIC TEXTS[24]

As volumes have been written on the nature and aspects of Maya hieroglyphic writing, and as the interpretations of specific features of the script are in a constant flux, it is unnecessary to relate the developments in Maya epigraphy in this context. However, since there are numerous references to hieroglyphic texts and copious entries originating from the current understanding of the Maya script in the study at hand, explaining the basic principles of the writing system in relation to the orthographic conventions, basic rules, and essential abbreviations used in the current volume is unavoidable.

When it comes to *transcribing* Maya texts, the following rules are applied in this volume:

(1) Transcriptions are represented in **boldface** letters.
(2) Logograms are written in **BOLDFACE UPPERCASE** letters.
(3) Syllabic signs (syllabograms) are written in **boldface lowercase** letters.
(4) Individual signs within a given glyph block are separated by hyphens (dashes).
(5) Question marks are used in the following manner:
    (a) Separated by hyphens within a given glyph block when the reading of individual signs is not known.
    (b) Standing alone (isolated) when the reading of an entire glyph or glyph block is not known.
    (c) Immediately following a transcribed logogram or syllabic sign when the reading of a given sign has not been fully attested, is otherwise questionable or uncertain.
(6) *Reconstructed* (analyzed) sounds, such as underspelled sounds, glottal fricatives (/h/), and glottal plosives/stops (/ ’ /), long vowels or any complex vowel for that matter are not represented at this juncture of the transcription process. This practice extends to logograms as well, which are represented in their simplest possible form. The transcription used in the current volume is otherwise known as a **broad** transcription excluding all analyzed sounds that are not inherent parts of hieroglyphs but were, conversely, indicated by harmony rules (see Lacadena and Wichmann 2004).

With regard to *transliterating* Maya texts, the following rules are applied:

(1) Transliterations are represented in *italics*.
(2) Long vowels and glottal sounds based on harmony rules[25] are indicated without *[square brackets]*; whereas:
(3) Reconstructed sounds based on historical, internal, or paleographic evidence are represented in *[square brackets]*. Thus the transliteration used in the present study is called a **narrow** transliteration (including reconstructed sounds based either on historical, internal, or paleographic evidence – instead of **broad** transliteration that excludes these reconstructions).

There are various ways of analyzing texts linguistically. The two most common ones are *morphological segmentation* and *morphological analysis*. In the morphological segmentation morphological boundaries are divided by hyphens and the so-called zero-morphemes are represented by a Ø sign. In the morphological analysis the grammatical description of the words is made explicit. There are several methodological ways to describe these components but in the current volume the following principles are applied: lowercase letters are used for glosses[26] and CAPITAL LETTERS for linguistic terminology.

In addition to the rules explained above, there are orthographic conventions present in the current volume that derive from the internal structure of the script. These rules are presently under constant modification by numerous scholars and revised rules will in all likelihood affect the ones presented

[24] This chapter is primarily based on Kettunen and Helmke 2004, Kettunen, Helmke, and Guenter 2002, and Kettunen 2003.
[25] See Lacadena and Wichmann 2004.
[26] A gloss is a short general translation of a word or morpheme which does not take into account the context in which it occurs.

here as well. Nevertheless, since the epigraphic sections throughout the present study follow one single practice, a few words on the rules applied in this volume are required:

Since the pivotal study of phoneticism in Maya hieroglyphic writing by Knorozov (1952) until the latter part of 1990s, the existence of disharmony (disharmonic spelling arrangements) in the Maya script was recognized but left more or less as an open question. In the 1980s, the issue was taken under scrutiny by linguists, and some promising results were achieved. However, no overall satisfying pattern was found to explain all the arrangements until around the turn of the 21st century. In 1998 Houston, Robertson, and Stuart proposed that the disharmonic spellings in the Maya script indicate the presence of preconsonantal glottal fricatives (/h/) as well as complex vowels including: long vowels (VV), glottal stops (’), glottalized vowels (V’) and rearticulated glottalized vowels (V’V).

In their original proposal, Houston, Stuart, and Robertson (1998) suggested that there is no distinction made between vowel length, glottalization, and preconsonantal /h/ by means of disharmonic spellings, and that the existence of these three phonemic features are to be reconstructed historically:[27]

CV_1C / CV_1-CV_1 >	CV_1C	+ historical reconstruction
CV_1C / CV_1-CV_2 >	CVVC	
CV’C		
CVhC		

A later modification by Lacadena and Wichmann (2004) points toward an interpretation that complex vowels (complex syllable nuclei) “were distinguished from short vowels in the script [… and] that vowel length and glottal stops were clearly distinguished from one another in the orthography”. Lacadena and Wichmann (2004) also proposed that “neither disharmonic nor harmonic spellings indicate a preconsonantal /h/”. While the preconsonantal /h/ existed in Classic Maya (e.g., as a necessary and integral part of passive verbal constructions), it must be reconstructed on the basis of historical linguistics in the process of decipherment.

The rules governing harmonic and disharmonic spelling arrangements as modified by Lacadena and Wichmann (2004) are as follows:

CV_1C / CV_1-CV_1 >	CV_1C	
CV_1C / CV_1-CV_2 >	CVVC	(V_1 = a, e, o, u; V_2 = i)
CV_1C / CV_1-CV_2 >	CVVC	(V_1 = i; V_2 = a)
CV_1C / CV_1-CV_2 >	CV’(V)C	(V_1 = e, o, u; V_2 = a)
CV_1C / CV_1-CV_2 >	CV’(V)C	(V_1 = a, i; V_2 = u)

Besides these patterns, there are numerous words that were abbreviated (underspelled) by the scribes with the process of omitting sounds either from the end or from the middle of the words. The following sounds are frequently underspelled towards the end of words and in the case of consonant clusters (-C# and -CC-): /l/, /m/, /n/, /h/, /j/, and /’/. Examples of words with underspelled sounds at the end of the word include: **chi** > *chi[j]* (“deer”), **sa-ja** > *saja[l]* (title), **ch’a-ho** > *ch’aho[’m]* (title), **tz’u-nu** > *tz’unu[n]* (“hummingbird”), and **a-u-ku** > *a[j]uku[l]* (proper name). Examples of words with underspelled sounds in -CC- surroundings (consonant clusters / double consonants) include: **ja-wa-TE’** > *jawa[n]te’* (“tripod plate”), and **xo-TE’** > *xo[l]te’* (“scepter, staff”), i.e., /l/, /m/, /n/, /h/, /j/, and / ’/ sounds are underspelled if they precede another consonant (see Lacadena and Zender 2001).

It should be noted, however, that not all epigraphers and linguists in the field agree with the rules explained above. Also, there is a discrepancy, to some extent, between epigraphic research results and historical linguistics. Even though the rules governing the spelling rules of the Maya script are unquestionably going to be modified in the near future, the spelling conventions in the present volume follow the rules elucidated above.

[27] <C> refers to any consonant and <V> to any vowel.

Abbreviations Used in Morphological Analyses:

Ø	Zero morpheme
-	Morpheme boundary
1	First person
2	Second person
3	Third person
1S	First person singular
2P	Second person plural
3SA	Third person singular absolutive
3SE	Third person singular ergative
A/ABS	Absolutive (Ergative Set B)
ABSTR	Abstractivizer
ADJ	Adjective
ADV	Adverb
AG	Agentive prefix (classifier)
APAS	Antipassive voice
DEM	Demonstrative pronoun
E/ERG	Ergative
F.AG	Female agentive prefix (classifier)
INC	Inchoative voice
INS	Instrumental suffix
IV	Intransitive verb
IVD	Intransitive verb (derived)
LOC	Locative suffix
M.AG	Male agentive prefix (classifier)
N	Noun
NC	Numerical classifier
NUM	Numeral
P	Plural
PAS	Passive voice
PV	Positional verb
REL	Relational suffix
S	Singular
SUF	Suffix (for unidentified suffixes)
THM	Thematic suffix
TV	Transitive verb

Other Miscellaneous Abbreviations

*	Reconstructed word or morpheme (in historical linguistics)
*	Incorrect word, clause, sentence, etc. (general)
C	(Any) consonant
V	(Any) vowel

Additional Abbreviations Used in Maya Epigraphy

ADI	Anterior Date Indicator
CR	Calendar Round
DN	Distance Number
DNIG	Distance Number Introductory Glyph
EG	Emblem Glyph
FFG	Full Figure Glyph
HVG	Head Variant Glyph
IS	Initial Series
ISIG	Initial Series Introductory Glyph
LC	Long Count
MS	Main Sign
PDI	Posterior Date Indicator
PE	Period Ending
PSS	Primary Standard Sequence
T#	Thompson Number

Sources used in this study as they relate to Maya hieroglyphs:

As hieroglyphic texts are not the subject of this study, but rather working as supporting source material in the iconographic analyses, the sources pertaining to hieroglyphic texts are embedded in the description of the sources relating to Maya art (see page 44 onwards). The only exception is the analysis of nasal motifs as graphemic elements in the hieroglyphs (see Chapter 5.2.5 and Appendix J).

1.2.2. ARCHAEOLOGICAL MATERIAL

The natural environment of the Maya areas presents limits to the preservation of perishable materials, and, therefore, most archaeologically preserved objects are made out of durable materials, such as various types of stones, ceramics, shells, and bones. Consequently, the scope of archaeological material is extremely restricted, especially with respect to the topic of this study.

Concerning the subject matter of the present study, archaeological material is relevant especially with regard to the analyses pertaining to the assumed origin of nasal motifs in the physical world (see Chapter 4.1). However, as most nasal motifs cannot be straightforwardly assigned to existing objects (being artistic representations of unknown or indistinct origin), the scope of potential factual objects is rather limited.

Nevertheless, there are several artistic representations of nasal motifs that can be traced to existing objects in the physical world. Some of these appear to be flowers, in which case the actual object would not appear in the archaeological record (e.g., in burials) unless pollen studies have been employed.[28] However, other designs seem to suggest beads or tubular assemblages made out of jadeite or other valuable stone, and if these objects were buried with the person possessing them, they should be present in the archaeological record. Nonetheless, whether these actual objects – that either were regarded as having been worn by a given individual or assumed to have been placed post-mortem next to the nose of the individual – are to be identified in an archaeological context is a complicated issue. Further discussion on this topic will be presented in Chapter 4.1 and Chapter 7.

Along with these potential objects of the physical world, which relate to the artistic representations of nasal motifs in Maya art, all archaeologically provenienced artifacts and monuments are to be considered part of the archaeological record (as a source material). However, in the present study all artwork (whether archaeologically provenienced or not) is considered to belong to the general category of art as a source material. Nevertheless, during the process of the analyses of these artifacts, the archaeological context is taken into consideration wherever possible.

1.2.3. POST-CONQUEST NATIVE TEXTS AND OTHER HISTORICAL SOURCES

Post-Conquest native texts, such as the K'iche' *Popol Vuh* and the *Chilam Balam* books of Yucatan, have frequently been used to explain facets of the ancient Maya culture. Although these texts undoubtedly have roots in Pre-Columbian times, there are risks involved in interpreting aspects of the ancient Maya culture based on them. However, when analyzed critically, without over-interpretation, these colonial texts can elucidate a number of facets of the ancient Maya culture.

In addition to native texts, there are numerous colonial documents written by the Spaniards and other non-Maya individuals that shed light not only on the Post-Conquest history and culture, but also, albeit indirectly, on the ancient Maya culture. The key historical source of the early colonial period Yucatan is bishop Diego de Landa's *Relación de las cosas de Yucatán*. Although Landa wrote his *Relación* in Spain in the 1560s, based on his notes during his stay in Yucatan, and although the only existing copy of that manuscript is an abridged copy of the original work, there are still countless aspects in the document that can be used (albeit critically) in the research of the ancient Maya culture.

Due to the fact that this study concentrates on ancient Maya artistic representations (rather than on overall cultural facets), these colonial documents only serve as a cursory reference in the present work. In addition to (other) colonial documents, dictionaries compiled during the colonial era have proved to

[28] The common problem with archaeological data is the fact that archaeological reports are either not subject to publication or they are otherwise difficult to access. Consequently, the task to search archaeological information pertaining to the nasal area of interred individuals in the Maya areas is exceptionally difficult.

be exceptionally valuable in the interpretation of the ancient Maya culture, and they are used repeatedly, among modern dictionaries, in various analyses of the present work. This group of source material will be presented in the next chapter (1.2.4).

1.2.4. MAYA LANGUAGES

Throughout the present work linguistic aspects relating to various topics are reflected. Maya languages as a source material plays an essential part in the present study, especially as relates to hieroglyphic texts and, for example, to ethnozoological taxonomies pertaining to various animals and zoomorphic creatures portrayed in Maya art. In addition, lexical items and expression in various Maya languages are discussed in relation to the possible connotations and implications of nasal motifs. Published sources (in the form of dictionaries) of various Maya languages consulted in the present study are presented below:

Colonial dictionaries and compendia:

Ch'olti': Morán (1695); *Kaqchikel*: Guzmán (1984 [1704]); *Kaqchikel, K'iche', and Tz'utujil*: Ximénez (1985 [1701-1714]); *Tzeltal*: Ara (1986); and *Yukatek*: Ciudad Real (1984), Acuña (1993).

Modern dictionaries:

Akatek: Andrés, Dakin, Juan, López, and Peñalosa (1996); *Ch'ol*: Aulie and Aulie (1978 and 1999); *Chontal*: Keller and Luciano G. (1997); *Ch'orti'*: Peréz Martínez, García, Martínez Alvarez, and López y López (1996), Wisdom (1949); *Itzaj*: Hofling and Tesucún (1997 and 2000); *Ixil*: Asicona Ramírez, Méndez Rivera, and Xinic Bop (1998), Cedillo Chel and Ramírez (1999); *Jakaltek*: Ramírez Pérez, Montejo, and Díaz Hurtado (1996); *K'iche'*: Saquic Calel (1989); *Kaqchikel*: Munson L., Ruyán Canú, and Coyote Tum (1991); *Lakantun*: Bruce 1979; *Mam*: Maldonado Andrés, Ordóñez Domingo, and Ortiz Domingo (1986); *Mopan*: Ulrich and Ulrich (1976); *Q'anjob'al*: Diego Antonio, Pascual, de Nicolás Pedro, Gonzáles, Matías, and Fernández Pablo (1996); *Q'eqchi'*: Sedat S., ed. (1993); *Tzeltal*: Slocum, Gerdel and Cruz Aguilar (1999), Maffi (2001); *Tzotzil*: Hurley Delgaty and Ruíz Sánchez (1978); *Tz'utujil*: Pérez Mendoza and Hernández Mendoza (1996); and *Yukatek*: Barrera Vásquez (1980), Gómez Navarrete (2004).

Dictionaries of reconstructed languages:

Proto-Mayan: Kaufman and Justeson (2003);[29] *Proto-Tzeltal-Tzotzil*: Kaufman (1972); and *Proto-Ch'olan*: Kaufman and Norman (1984).

Along with dictionaries, various published and unpublished sources pertaining to the grammar of various Maya languages, as well as sources concerning the oral tradition and folklore of the Maya, were investigated, including Fought (1972), Hull (2000, 2001, 2003), and Peréz Martínez (1994).

1.2.5. ETHNOGRAPHIC, ETHNOLOGICAL, AND ETHNOZOOLOGICAL DATA

> Some structures, because of their long life, become stable elements for an infinite number of generations: they get in the way of history, hinder its flow, and in hindering it shape it. (Braudel 1980: 31)

As there are aspects and characteristics in present-day Maya culture that undoubtedly have roots in the Precolumbian Maya culture, ethnographic field work carried out in the Maya areas are an invaluable source to the study of the ancient Maya culture. However, to what degree these traits can be projected

[29] The etymological dictionary of Maya languages (Kaufman and Justeson [2003]) was also consulted in relation to lexical items of various Maya languages.

into the past is a complicated question. The issue has been a secondary focus or an underlying theme in numerous studies including Baer and Merrifield (1971); Bassie-Sweet (1991); Freidel, Schele, and Parker (1993); Gifford (1978); León-Portilla (1988); McGee (1990); Robicsek (1978); Schele and Freidel (1990); Sharer (1996); Tedlock (1996); and Thompson (1954) along with other anthropological works with retrospective projections to the ancient Maya culture and studies concentrating on the ancient Maya applying modern analogies.

With respect to the topic of the present research, ethnological accounts play a role primarily as a framework in the interpretation process of the analyzed motifs, as well as in the ethnozoological analyses (see Chapters 3.4 and 3.5).[30] As a source material, ethnological data overlaps with historical sources (sometimes called, rather imprecisely, ethnohistorical sources[31]) as the demarcation is to some extent artificial being based on a timeline rather than the contents of the work. There is considerable variation as to the exact of meaning and scope of the terms ethnography, ethnology, and anthropology. Without delving too deeply into the history of the discussion and debate pertaining to the realm of these disciplines, a few comments regarding the terminology are required in order to explain how they are treated in the current volume.

Firstly, the overall difference between ethnography and ethnology is that the former is a descriptive branch of learning whereas the latter employs processing, classification, and analyses of ethnographic material and constructs hypotheses and theories based on the material (Honko and Pentikäinen 1975: 10), i.e., there are differences in both the methodology and in the approach. However, the demarcation is not that straightforward since an ethnographer can never be completely objective in describing what he or she observes due to inherent conceptions that are (at least) time- and culture-specific variables.

Zoology and ethnozoology will play an important role in the present study in identifying various animals depicted in Maya art. The overwhelming presence of imaginative "dragon-like" creatures possessing nasal motifs in Maya art calls for special attention when analyzing these creatures. Consequently, an emphasis is given on studying potential candidates for the origin of the creatures that are, undoubtedly, conflations of various species (see Kettunen and Davis 2004 and Chapter 3.5 in the present volume). Ethnozoology (or folk zoology) also plays a part alongside Western scientific zoology in the present study: the zoological taxonomies of various Maya groups provides further – and often contrasting – information on the species under investigation. While Western academic zoology is based on genetic relationships within species and sub-species, the ethnozoologies provide additional information of the animals based on cultural beliefs and shared similarities.[32]

[30] Ethnographic material and ethnological research pertaining to the topic of the present study are employed when applicable, but it needs to be pointed out that since the primary objective of this study is a systematic iconographic analysis of nasal motifs in Maya art, rather than an overall conjectural study of the implications of the motifs, ethnographic material and ethnological research are employed relatively scarcely in the course of the present study.

[31] The focal point regarding the terminology is that ethnohistory is a *discipline*, which uses historical and ethnographic material (Axtell 1979: 3), rather than being something one can use in an adjectivized form as in 'ethnohistorical source'.

[32] For example, in Tzeltal ethnozoology (or ethnotaxonomy) the word *chan* refers to snakes, and also frequently (but not exclusively) forms the second part of different types of snakes, such as *ahaw chan* (both rattle snake [*Crotalus durissus*] and gopher snake [*Pituophis lineaticollis*]), *ha'al chan* (garter snake [*Thamnophis* spp.]), and *p'ehel nuhkul chan* (cat-eyed snake [*Leptodeira septentrionalis*]) (Hunn 1977: xxxii, 239, 242, 245). However, other species are also grouped together or interpreted as belonging to the "*chan*" taxon, such as *xk'ohowil chan* (dragonfly larvae [*Anisoptera*]), *b'osb'os chan* (mosquito pupa [*Culicidae*]), *mayil chan* (whirligig beetle [*Gyrinidae*]), and *xulub' chan* (centipede [class *Chilopoda*]) (Hunn 1977: 254, 255, 310).

2. METHODS

> When an archaeologist is working with his own excavated material, he is always careful to see that his conclusions do not go beyond the observed facts. On the other hand, when he tries to reconstruct history from facts that have been gathered here and there, he is apt to introduce certain broad assumptions, which often rest only on popular belief.
> Proskouriakoff (1968: 119)

As stated in the introduction of this volume, a special emphasis is given to the methodological aspects involved in the present research making the basic model of the iconographic research of this study transparent, and to establish a prototypical methodology that can be applied to any further iconographic research. In contrast to most studies on Maya iconography, the basic methodology in the present study involves a great deal of statistical material and a considerable amount of classification of specific motifs and agents represented in Maya art. The general methodological progression of the present research can be divided into four primary stages (which are surrounded and followed by discussion and analyses of the ramifications of each stage):

1. Identification and classification of different agents in Maya art.
2. Typological classification of nasal motifs.
3. Regional and chronological identification of monuments and artifacts.
4. Variable-oriented statistical research and case studies.

The first stage in the sequence is an essential part of any methodical study on iconography involving any type of human or non-human characters. This stage is often neglected in Maya studies with a consequence of an array of different labels assigned to comparable entities and identical designations assigned to dissimilar beings. This is, however, understandable since a definite classification of various agents in Maya art is ultimately impossible (especially when the elastic nature of different manifestations of various divinities and zoomorphic creatures in ancient Maya culture and art is taken into consideration). Also, from an emic point of view such a classification is in fact unnecessary.

Consequently, any classification or categorization of entities depicted in Maya art is merely an instrument used for research purposes (such as statistical analyses that provide agent-dependent[33] distribution patterns in the present study). Therefore, such a categorization is primarily an outsider's perception of the culture, and must be interpreted with caution. Further discussion on the rationale of assigning classificatory designations for different entities in Maya art will be provided in Chapter 3.

The second phase in the sequence is one of the most crucial stages in the present study. Besides being an instrument whose main objective is in statistical analyses, the typological classification of nasal motifs provides a detailed iconographic taxonomy to be utilized in further research. Moreover, the classification method presented in this volume provides one possible model for categorizing iconographic features of any nature by isolating them and assigning broad and narrow designations (see below) to them.

Determining the designations for different designs is somewhat difficult due to the fact that making a distinction between similar motifs is challenging and ultimately next to impossible. As will be explained in detail in Chapter 4.2, the first phase of the classification of nasal motifs involved a relatively large number of different shapes that were subsequently allocated their own designations. After a closer examination, some of the shapes turned out to be variants (or *allographs*) of others and, consequently, the number was reduced considerably. However, the number of different categories

[33] The term 'agent' refers here (and elsewhere in this study) to characters portrayed in pictorial scenes, and it should not be confused with the usage of the word in linguistics or anthropology.

remained considerably high consisting of 34 broad and 71 narrow typological categories[34] (compared to Proskouriakoff's [1950: 59-61] nine designations [see Chapter 4.2]).

As the number of different designations of motifs was still relatively high, a method of grouping different classifications together was employed to expose general distribution patterns of specific groups of nasal motifs. Nevertheless, the original number of designations was maintained in order to reveal potential allographs or variants of comparable designs and to expose potential differences in distribution – whether diachronic, synchronic, or agent-focusing.[35] Also, to step directly to the conclusion that the distribution pattern of a given motif in any of the statistical analyses using any parameters behaves in a certain way would conceal the methodological process which is the basis of this study.

The third stage in the sequence (regional and chronological identification of monuments and artifacts) was undertaken in order to provide the examined motifs with regional and temporal contexts. In the case of provenienced and dated monuments, the task was comparatively straightforward involving a close inspection of the reproduction (whether a drawing or a photograph) of a given monument, its text with dates and its iconography. Following Proskouriakoff's (1950) methodology, the monuments were given stylistic dates on K'atun intervals based on the last date of the monument bearing in mind that some monuments might represent retrospective dates. The observed dates and estimated stylistic dates were contrasted with existing literature on the monuments in question, and in the case of disputable or contradictory records, these monuments were taken into closer scrutiny. With regard to undated and unprovenienced monuments, the approximate date and probable provenience were provided based on stylistic grounds and on existing literature.

In contrast to monumental art, the regional and chronological identification of ceramics proved to be considerably more difficult. The corpus of ceramics in the present study consists of 1571 ceramic vessels whereof 747 vessels portray nasal motifs. As the majority of these vessels are unprovenienced, the task of assigning identification based on regional style, along with phase dating for the vessels, became critical for the analyses of the present study. The regional style designation and phase dating (along with the identification of the surface treatment and possible type:variety designation) was carried out in co-operation with Christophe Helmke during the course of years 2001–2005. As a result, hundreds of unprovenienced ceramic vessels were given regional style designations and, more importantly (taking into consideration the bias of diachronic over synchronic analyses of the present study), the vessels were provided with phase dating based on diagnostic and stylistic modal attributes

[34] It should be noted that the typology of nasal motifs in the present study was initially created for ceramics and later applied to monumental art. As there are noticeable differences in the shapes of nasal motifs between these two categories of artwork, a modification of the typology was required. This procedure will be elucidated in Chapter 4.2.

[35] I have applied de Saussure's (1986) concepts (the distinction between diachronic and synchronic linguistics) to iconographic analyses where diachronic analysis involves the historical development of iconographic features and synchronic analysis involves analyzing of iconographic features at a given point in time. De Saussure's (1986: 81) definition of the two concepts is that "[e]verything is synchronic which relates to the static aspect of our science, and diachronic everything which concerns evolution". Other definitions of the term 'diachronic' include: "referring to phenomena as they change over time; i.e., employing a chronological perspective" (Kreger 2003); "used of the study of a phenomenon (especially language) as it changes through time" (*WordNet Lexical Database* n.d.); "lasting through time, or during the existing period; pertaining to or designating a method of linguistic study concerned with the historical development of a language; historical, as opposed to descriptive or synchronic; f[rom] Gr[eek] διά throughout, during + χρόν-ος time + -ic (*Oxford English Dictionary* 2002). Other definitions of the term 'synchronic' include: "referring to phenomena considered at a single point in time; i.e., an approach which is not primarily concerned with change" (Kreger 2003); "occurring or existing at the same time or having the same period or phase; concerned with phenomena (especially language) at a particular period without considering historical antecedents" (*WordNet Lexical Database* n.d.); "pertaining to or designating a method of linguistic study concerned with the state of a language at one time, past or present; descriptive, as opposed to historical or diachronic; f[rom] late L[atin] *synchronus*" (*Oxford English Dictionary* 2002).

derived from ceramic typologies published to date. Regarding the 747 ceramic vessels portraying nasal motifs, a total of 392 vessels can be attributed to regional style designations and/or have toponymic information or personal names in the hieroglyphic texts (further information on the statistics will be provided in Chapter 5).

The fourth stage in the sequence comprises of variable-oriented statistical research and case studies. The multivariate analyses were carried out using information based on the previous three stages of the aforementioned process of the present research. As interpretations of statistics are known to be ambiguous in nature and open to misconceptions, interpreting statistical data is taken with considerable caution in the present study. Rather than concentrating on *prima facie* meaningful variation between a set of statistical data with a relatively small sample, attention is focused on general patterns and significant variation based on a large sample. In addition to analyzing absolute and relative frequencies of a given variable, the statistical significance of various frequency sets is validated or refuted using nonparametric tests like chi square (χ^2) tests. In addition to broad-spectrum statistical research, specific cases were studied in order to examine particular occurrence patterns of nasal motifs with restricted diachronic, synchronic, and agent-dependent parameters.

The initial strategy involved in the statistical analyses of the present study is to take into consideration only logical bivariates that would, ostensibly, yield meaningful and productive results. Consequently, safety measures were taken in order to avoid tabulation of variables that might produce patterns that are *prima facie* meaningful but have no importance in the present study. Also, general caution was taken when interpreting statistical data in order to prevent statistics from obscuring the common-sensical nature of the analyses in the present study – keeping in mind the popular saying "the only thing statistics can prove is that statistics can prove anything".[36]

The key methodology in the analyses involved statistical examination based on multiple cross-examined variables or 'entries' that are treated as Boole's (1854: 27) apellative or descriptive signs. These units of analysis are considered to be primary data units that are *observational* (Ragin 1987: 8-9) rather than *analytical* (Allardt 1966: 339-341) or *explanatory* (Ragin 1987: 9). This distinction – drawn from comparative social sciences – is not unambiguous, as most of the primary units of analysis in the present study are in fact analytical, rather than purely observational. In other words, the designations given to the units are based on descriptive and theoretical analyses that *precede* the multivariate analyses. However, as the process of describing and analyzing each unit or variable (such as a given category of agents or motifs) is made transparent prior to the statistical analyses, they are no longer considered to be analytical or explanatory units in the process of variable-oriented research.[37]

The variable-oriented stage of the statistical research in the current volume is, to adapt Ragin (1987: 53), less concerned at the primary level with understanding specific outcomes of the statistics and more concerned with observing the correspondences between various data sets. This research was carried out using a large enough sample and employing the basic techniques of Boolean algebra (Boole 1854, Ragin 1987: 85-163) when applicable. Binary data – or the use of the two conditions in Boolean algebra, 1 and 0 (or true and false / present and absent) – was employed by transforming each

[36] Consider also the the well-known (varying) anecdotal quote "If you examine the records of the city of Copenhagen for the ten or twelve years following World War II, you will find a strong positive correlation between (1) the annual number of storks nesting in the city, and (2) the annual number of human babies born in the city. Jump too quickly to the assumption of a causal relationship, and you will find yourself saddled with the conclusion either that storks bring babies or that babies bring storks" (Lowry 2004).

[37] Ragin (1987: 8-9) elucidates the distinction between observational and explanatory units as follows: "*Observational unit* refers to the unit used in data collection and data analysis; *explanatory unit* refers to the unit that is used to account for the pattern of results obtained." Although most units of analysis are essentially analytical rather than purely observational, this distinction is made in social sciences to separate units on the individual level from units that are more theoretical, such as organizational or societal levels (Allardt 1966: 339-341; Hopkins and Wallerstein 1970: 183; Ragin 1987: 8). The relevance of this dichotomy in the present study is that the variable-oriented part of the research is considered to be the observational level, while the theoretical or explanatory level is the analysis of the primary data.

variable into a nominal-scale measure. Interval-scale measures (such as uncertain dating of artifacts and undecided types of nasal motifs) were further divided into multicategory nominal-scale measures (see Ragin 1987: 86) or grouped into a single nominal-scale measure and analyzed separately from clear cases of variables. The most straightforward case of employing Boolean presence/absence conditions in the present study is the survey pertaining to the presence and absence of nasal motifs in Maya art (see Chapter 5.2). Here the different variables were given a condition 1 or 0 depending whether a given agent, scene category, monument, artifact, architectural context of monuments, or group of artifacts, were associated (=1) or not associated (=0) with nasal motifs (see page 60 for further details).

Furthermore, in the case of presence vs. absence of nasal motifs, there is minimal loss of information as the condition (in most cases) can only be 1 or 0, due to the fact that nasal motifs are (ostensibly) either present or they are not. However, as there are monuments and artifacts on which the presence of nasal motifs is uncertain (due to, for example, erosion, damage, or overpainting), the presence and absence condition of nasal motifs was initially divided into three *variables* (rather than two *conditions*), each marked with a condition 1 or 0. These variables are: (1) nasal motif present, (2) nasal motif absent, and (3) presence of nasal motif uncertain. As the number of the incidents of uncertain cases of portrayals of nasal motifs is relatively low (<0.3%), the few cases were eventually treated in the final statistics as lacking a nasal motif – rather than making the presentation of the data complicated and difficult to observe. However, each uncertain case will be discussed in the analyses pertaining to the respective monuments and artifacts, especially in relation to the paired ceramic scenes discussed in Chapter 6.

At the second level, the multiple cross-examined variables were analyzed followed by a discussion relating to possible explanations behind the observed patterns. The results of these statistics will be discussed in Chapter 5.

> When a theory is tested, it is necessary for the investigator to amass a substantial quantity of relevant evidence and to apply analytic techniques that are conservative by design. Because little attempt is made to gain concrete knowledge about specific cases or specific categories of historical outcomes (beyond that necessary to code variables), investigators cast a wide net; they avoid any unnecessary restriction of scope. Typically, a variable-oriented study begins by specifying the hypothesis to be tested and then delineating the widest possible population of relevant observations. The wider this population, the better. Not only does a wide population provide a basis for a more exacting test, but it also gives the investigator the opportunity to demonstrate the breadth of an argument. (Ragin 1987: 55)

In the analyses concerning the presence and absence of the nasal motifs in the scenes depicted in ceramics and in monumental art,[38] a range of variables were marked and cross-examined. Entries employed in the multivariate analyses pertaining to the ceramics are: (1) type (shape) of the motif (broad and narrow distinctions), (2) position of the motif, (3) agent associated with the motif (broad and narrow distinctions), (4) number of characters in the scene, (5) provenience of the actual ceramic vessel, (6) regional style of the vessel, (7) surface treatment of the vessel, (8) vessel shape, (9) phase dating, (10) material of the vessel, and (11) type:variety designation of the vessel, whereas the relevant entries pertaining to monumental art are: (1) type (shape) of the motif (broad and narrow distinctions), (2) position of the motif, (3) agent associated with the motif (broad and narrow distinctions), (4) provenience of the monument, and (5) dating of the monument. Potential patterns of the appearance of nasal motifs in the ceramic scenes and in the scenes depicted in monumental art are paired as follows:

[38] Note that the distinction between the two major source material categories in the present study, ceramics and monumental art, is not based on media, nor execution (as in ceramic vessels vs. stone monuments), as the inventory of the former category also includes travertine vessels and the latter incorporates, for example, stucco façades and painted capstones. The distinction is, instead, based on context rather than media or execution.

Ceramics:	Monumental art:
type – position	type – position
type – agent	type – agent
type – regional style	type – provenience
type – phase dating	type – stylistic date
position – agent	position – agent
position – style	position – provenience
position – phase dating	position – stylistic date

Analyses based on multiple 'entries' were also studied: e.g., type – position – agent – dating, but the most important statistics are based on two variables, especially type – agent and type – dating. Moreover, besides analyses based on occurrences in different media, comparisons *between* two different types of artwork (ceramics and monumental art) were made to expose potential differences in distribution as relates to various 'entries'. Consequently, the overall potential patterns of the appearance of nasal motifs in the scenes depicted in different types of artwork are paired as follows:

type – position
type – agent
type – regional style / provenience
type – phase dating / stylistic date
type – media
position – agent
position – regional style / provenience
position – phase dating / stylistic date
position – media

In Table 18, the meaningful entries are cross-tabulated with primary research questions stated. Note that there are three additional cross-entries in the bottom row that were not listed above. These encompass the analyses based on the presence and absence of nasal motifs.

Table 18: Primary research questions

	Position of the motif:	**Agent associated with the motif:**	**Provenience or regional style of the artwork:**	**Stylistic date of the artwork:**	**Type of the artwork:**
Type of the motif:	Does the position of the motif correlate one way or another with the type of the motif?	Is there variation in the distribution of different types of nasal motifs pertaining to different agents?	Is there variation in the distribution of different types of nasal motifs pertaining to the style or provenience of the artwork itself?	Is there variation in the distribution of different types of nasal motifs pertaining to different time periods?	Which types of nasal motifs are to be considered allographic (variants of one single type) in different media? Is there variation in the distribution of different types of nasal motifs pertaining to the type of the artwork?
Position of the motif:		Is there variation in the distribution of the position of the motifs as relates to the agents associated with them?	Is there variation in the distribution of the position of the motifs as relates to the style or provenience of the artwork itself?	Is there temporal variation in the distribution of the position of the motifs?	Is there variation in the distribution of the position of nasal motifs pertaining to the type of the artwork?
Agent associated with the motif:			Is there variation in the distribution of agents having nasal motifs and agents without nasal motifs as relates to the style or provenience of the artwork itself?	Is there temporal variation in the distribution of agents having nasal motifs and agents without nasal motifs?	Is there variation in the distribution of agents associated with nasal motifs and agents without nasal motifs as relates to the type of the artwork?

As regards the first cross-entry, the main objective is to find out whether the position, i.e., placement, of the motif correlates in some way with the type of the motif. To give an example, if type N nasal motifs are mostly or exclusively found in front of the nasal area of a given character in Maya art in contrast to being found touching the nose or nostrils of different beings, the distribution is significant, and consequently the matter requires further scrutiny to reveal why certain types of nasal motifs are placed differently from others. If the distribution is not significant, i.e., if there is no detectable pattern, the variation might be subject to other reasons such as the style of the artwork. If there is no pattern in any of the cross-entries, the placement of the motif is regarded as not being significant enough for further examination.

Regarding the second cross-entry, the key objective is to find out whether there is variation in the distribution of different types of nasal motifs pertaining to different agents. To give an example, if type N nasal motifs are noticed to be mainly associated with certain types of agents as opposed to other characters in Maya art, the distribution is significant and requires further analysis. As with the third cross-entry, the main objective is to find out whether different types of nasal motifs have a certain distribution in different areas or different stylistic traditions in specific areas. The ramifications of the statistics can be further analyzed to find out whether typologically dissimilar motifs are allographic.

The fourth cross-entry in the upper row of Table 18 is considered one of the most crucial points in the study at hand. A great deal of space has been devoted to the distribution patterns of different types of nasal motifs in different time periods, as the variation in the distribution generates potential implications that can be utilized in further analyses, such as dating artworks on the basis on stylistic details. To give an example, if type N nasal motifs turn out to be predominantly an Early Classic trait, a fragment of any given artwork portraying a type N nasal motif can be assigned with certain restrictions to the Early Classic period. Obviously nasal motifs only play a small part in the entire corpus of iconographic elements and motifs, and additional items are required to build a more extensive body of iconographic features to construct a more reliable case for diachronic analyses.[39] However, such a comprehensive statistical inventory is productive only with a sizeable enough corpus, and although the present study does not engage an extensive range of diverse iconographic motifs in different contexts, the methodology presented here can be applied to more wide-ranging iconographic analyses if necessary.

In the current volume, statistics and analyses based on the variation in the distribution of different types of nasal motifs in different time periods requires that the temporal designations of various objects are consistent *within* a specific group of artwork and also compatible *between* various groups of artwork. Consequently, as pointed out in the chapter on chronology above (see page 25 onwards), the periodization in this study is a consensus of various time phases originating from a number of different literary sources relating to ceramics on one hand and to monumental art on the other. The time span of these periods, which are inherently elastic in nature, is essentially based on ceramic sequences and subsequently applied to monumental art (for details return to the chapter on chronology above).

The last cross-entry in the upper row of Table 18 concerns the type of nasal motifs in relation to the type of the artwork in question. The designs of the motifs are obviously different in distinct types of artwork – especially if the material and execution of the various types of artwork are different. Identifying which types of nasal motifs are to be considered allographic in various media is a fundamental task in the present study if the distribution patterns of nasal motifs in different types of artwork are examined. However, the procedure is not as straightforward as it may appear: in the first phase of the typological classification of nasal motifs evident cases of analogous motifs in different types of artwork were given identical designations. Yet, as there are widely divergent designs in nasal motifs pertaining to different media, some of the motifs were assigned with distinct designations even though it may be the case that two dissimilar nasal motifs are allographic – and dissimilar in shape only as a result of being associated with different types of artwork. Consequently, the distribution patterns (that were made only after fixing the typological categories in place) might expose potential allographs that were difficult to distinguish without statistical analyses.

The points raised in the second row of Table 18 are regarded less significant than those in the first row; they may be considered to be somewhat marginal, but by no means insignificant, in the present study. Although the position of the motifs has great variance, the *prima facie* assumption is that in most cases the placement of nasal motifs has more to do with the type of the motif than anything else. However, variation in the distribution of the various motifs' position was examined in relation to the agents possessing them and with regard to the style or provenience of the artwork itself. Moreover, different types of artwork were compared to uncover potential, underlying principles as relates to the preference of the placement of nasal motifs in different media. Possible temporal variation in the

[39] To my knowledge, the only extensive and systematic study thus far employing wide-ranging iconographic motifs and their diachronic distribution patterns was presented by Proskouriakoff (1950). In addition to Proskouriakoff's study, Hellmuth's (1987) work can be regarded extensive, but it lacks a systematic approach and methodology that is present in Proskouriakoff's seminal study. In consideration of the present research, rather than expanding the study to comprise a multitude of iconograhic features with a restricted number of examples, as in Proskouriakoff's work, the focal idea of the present study is to isolate one single specific motif – or a series of related motifs – with a large amount of instances, and to build the survey based on this array of interrelated iconographic motifs with an extensive enough sample to validate statistical analysis.

distribution of the position of the motifs was also examined to expose potential patterns. The results of these statistics are shown in Chapter 4.3.

The last three research questions (or cross-entries) in Table 18 have to do with (1) the presence and absence of nasal motifs pertaining to various agents in reference to the style or provenience of the artwork itself, (2) temporal variation in the distribution of agents possessing nasal motifs and agents without nasal motifs, and (3) the distribution of agents possessing nasal motifs and agents without nasal motifs in relation to the type of the artwork. In all three cases the primary issue is to detect potential distribution patterns in relation to the *presence and absence* of nasal motifs concerning (1) the area or place where a given artwork originates, (2) the point in time when the artwork was created, and (3) the type of the artwork itself (see Table 19 for an outline model of the cross-tabulation).

Table 19: A schematic outline model showing relevant variables pertaining to the multivariate analyses of the presence and absence of nasal motifs in Maya art

agent (broad distinction):	agent (narrow distinction):	scene category:	provenience of the artifact:	dating of the artifact:	nasal motif present:
agent A	agent 1	category I	site ABC	date d1	1
agent D	agent 1	category II	site DEF	date d3	0
agent C	agent 2	category I	site BCD	date d1	1
agent F	agent 3	category I	site CDE	date d2	1
agent A	agent 5	category I	Regional Style 1	phase date pd3	1
agent B	agent 4	category III	Regional Style 2	phase date pd1	1
agent C	agent 2	category II	PNK	phase date pd2	0
...	...	...	...	...	...

In summary, in the first case the primary objective is to detect whether there are regional differences in the proportional frequency of agents possessing nasal motifs. Examination concentrated especially on monumental art as there are more accurate ways to identify regions, exact locations, and moments in time where and when a given monument was crafted than in the case of ceramics. In the second case, the main objective is to expose possible temporal differences in the proportional frequency of agents possessing nasal motifs as opposed to agents without them. Again, examination concentrated primarily on monumental art. In the third case, different types of artwork were examined and compared to uncover potential patterns of occurrence between the different media. Moreover, statistics based on the presence and absence of nasal motifs were made in the case of monumental art in different *architectural contexts* to reveal possible distribution patterns. The methodological rationale behind these analyses is that observing and examining merely scenes wherein the motif is present would eventually produce different – and in all likelihood more restricted – results in contrast to a more extensive study involving scenes where the motifs are not present. By detecting these patterns, the aim is ultimately to provide a more comprehensive understanding of the motifs in question and the phenomena associated with them. In this respect, statistics prove to be indispensable, as they allow the visualization of complicated data.

Following the basic statistical work, charts based on the results have been created and analyzed. As stated before, caution was necessary in the analyses of the results of the statistics given the fact that a limited sample of artifacts or monuments might distort the statistics. For example (in the case of ceramics), if there is only one example of Early Classic vases depicting agent A, and the agent has a type N nasal motif, the percentage of that type of a motif in Early Classic ceramics with agent A is 100 %. However, if another vase from the same time period depicting agent A with a different type of a nasal motif were to emerge, the percentage would decrease to 50 %. Consequently, chi square (χ^2) tests had to be employed to find out whether such distributions are significant. Also, as a result of the relatively small amount of ceramic vessels dating to the various sub-phases of the Early Classic period in the corpus of the present study (along with limited examples of nasal motifs), the three sub-divisions (EC1-EC3) were merged into one phase (EC) in contrast with the three Late Classic sub-

phases (LC1-LC3)[40]. When the charts based on statistics were produced, a closer scrutiny of the occurrences of the motifs followed, and each pattern was re-evaluated.

The methodology explained above not only provides further methods to analyze data, but also serves a dual purpose: one purpose is to function as an extensive iconographic analysis to allow the understanding of the meaning of the presence or absence of nasal motifs; the other purpose is to function as a *palaeoiconographic* analysis – to coin a term – for detecting both (primarily diachronic) distribution patterns of dissimilar motifs and the formal evolution of a given single motif. The methodology involving paleoiconography is a modified and expanded fusion of the methodologies utilized by Proskouriakoff (1950) and Lacadena (1995) in the study of Maya art and in the study of the formal evolution of graphemic elements in the Maya writing system, respectively.

The general procedure of cross-examining different divisions of variables in the present study can be illustrated by means of the following diagrams (see Figure 3 and Figure 4):

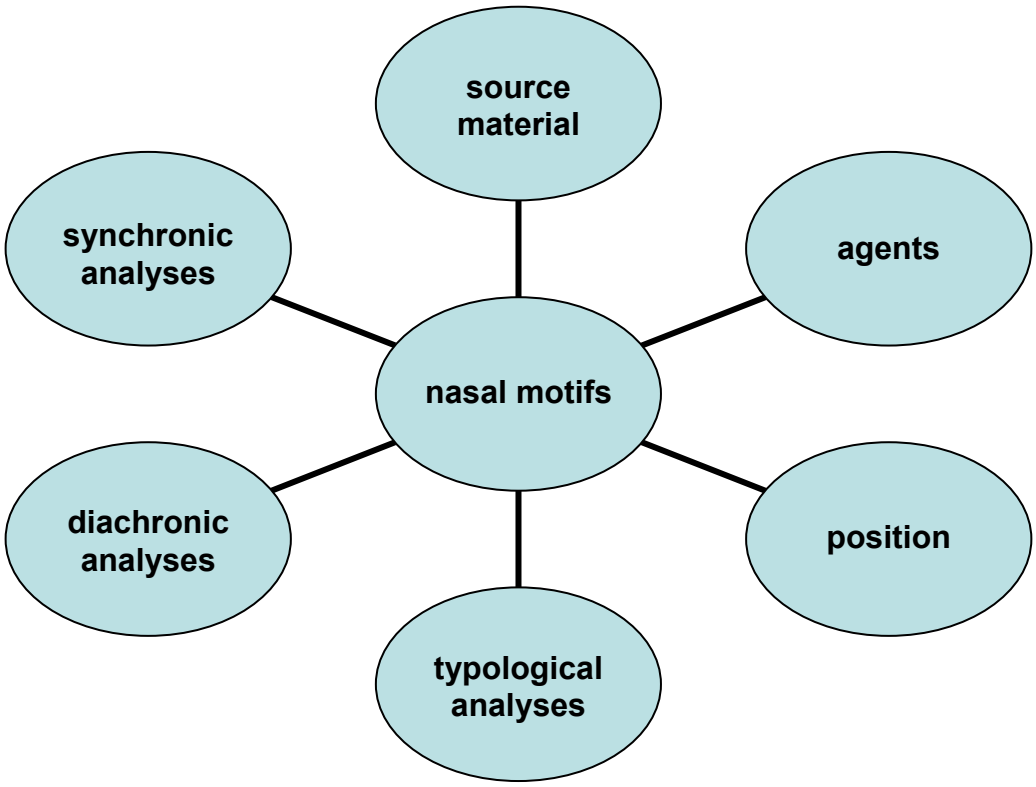


Figure 3: Diagram of cross-examined variables in the present study: general overview

[40] The different divisions of Early Classic Phases are, however, present in the master table of nasal motif in the case of ceramics (see Appendix C).

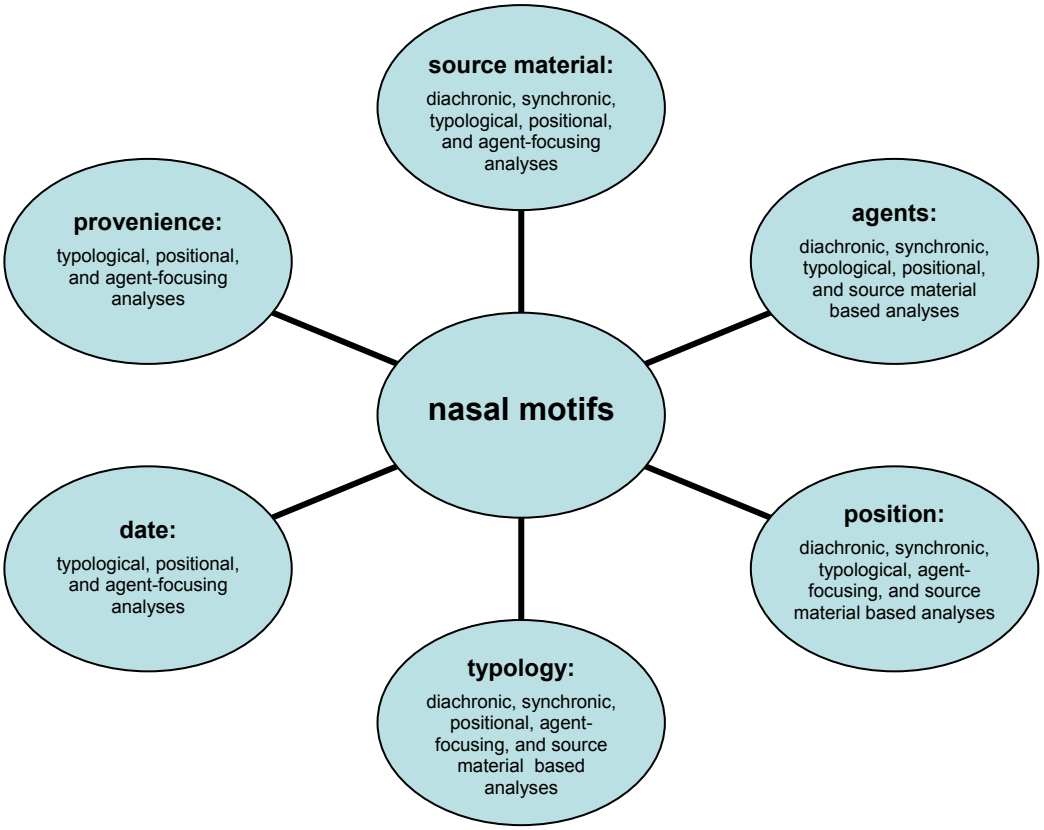

source material:
diachronic, synchronic, typological, positional, and agent-focusing analyses
provenience:
typological, positional, and agent-focusing analyses
agents:
diachronic, synchronic, typological, positional, and source material based analyses
nasal motifs
date:
typological, positional, and agent-focusing analyses
position:
diachronic, synchronic, typological, agent-focusing, and source material based analyses
typology:
diachronic, synchronic, positional, agent-focusing, and source material based analyses

Figure 4: Diagram of cross-examined variables in the present study

3. CLASSIFICATION OF AGENTS INVOLVED IN THIS STUDY

Classification of different characters represented in Maya art is the basis of any study on the subject. It must be noted, however, that any classification or categorization of individuals and entities depicted in ancient Maya art is merely a tool used for research purposes in order for scholars to be able to categorize entities that are alien to them. Consequently, such a classification or categorization can never be an insider's (emic) view of the culture but always an outsider's (etic) perception of it.[41] Nevertheless, classifying entities that are subjects or possessors of the motifs under investigation in the present study is necessary for the purpose of discovering agent-dependent distribution patterns of the motifs in question.

The classification of different entities in the present study is far from exhaustive. Also, many of the categories are overlapping due to the fact that exclusive categories are ultimately impossible to construct when taking into consideration the multi-faceted nature of the ancient Maya world view.[42] This study classifies various agents (i.e., any animate[43] entities with a function in Maya art) based primarily on the form rather than the function of the agent. Consequently, some of the designations of agents involved in this study disagree with the existing labels allocated to them. The reason behind this is the fact that in most publications on the subject the designations and classifications are too broad, too narrow, or inconsistent with each other. Throughout the history of the discipline identical entities have been allocated dissimilar designations and different entities have been categorized under one broad label. An illuminating example of this is a creature that has been called a "vision serpent", "dragon", "great dragon", "bearded dragon", "Och Chan", etc. in various publications over the course of the past 11 decades. Similar creatures have also been called merely deities or zoomorphic creatures.

The classification of agents in the various corpora of nasal motifs in the present study (and in the statistical analyses based on them) is twofold: the entities are given a broad designation followed by a narrow designation. The broad designation category consists of broad-spectrum groups such as human beings, humanlike figures, deities, dragons, zoomorphs, and various anthropomorphic beings and animals. In the narrow designation category the different entities are labeled in a more restricted manner providing the reader with a variety of additional information concerning the entities under scrutiny. For example, in the case of human individuals, the name of the protagonist is provided – if identified – and, in the case of deities or zoomorphic creatures, the proper name or classificatory name of the being is given if recognized. To make the identification of different entities easier in a scene with multiple characters the function or position of various entities is provided in parentheses (see Table 20).

---

[41] The neologisms *emic* and *etic* derive from Pike's (1954, 1955) terminology, coined from linguistics by employing the last part of the words phon*emic* and phon*etic* (Pike 1954: 8). In short, the *emic* perspective is the "insider's", "internal", or "domestic" interpretation of his or her own cultural behavior, traditions and beliefs, whereas the *etic* approach is the "outsider's", "external", or "alien" (analytical, and most commonly anthropological) interpretation of the same behavior, traditions and world-view (Pike 1954, 1990; Harris 1990; Lett 1990).

[42] According to Taube (1988: 53), "[Postclassic] Yucatec religion was strongly polytheistic, with a myriad of divinities with frequently overlapping if not competing attributes and functions". This assertion undoubtedly applies also to other areas and eras of Maya culture.

[43] Included here are all animate entities but also *prima facie* inanimate entities such as headdress figures. Fundamentally, all entities that possess some type of a nasal area (whether a nose, nostrils, snout, muzzle, or beak) are included in the present study.

Table 20: Examples of broad and narrow designations of agents in Maya art

broad designation:	narrow designation:	sources (examples):
anthropomorphic head	(breast of an avian [cormorant] creature)	K8538
avian anthropomorph	avian manifestation of Itzamnaaj / Principal Bird Deity	K1387; K1388; K3300
avian zoomorph	avian manifestation of Itzamnaaj / Principal Bird Deity	K3125; K5356; K6002; Palenque: Temple of the Cross Tablet & Sarcophagus lid
avian zoomorph	*Tahn B'ihil Chamiy* (*way* / Uxwitz [Caracol])	K791
deity	Death God / God A	K521; K1003; K1152; K1199; K1370; K1380; K1644; K1646; K1650; K1652; K1768; K1973; K2207; K2213; K2595; K3038; K3201; K3924; K4011; K4013; K4056; K4486; K8333; K8680; MBD65
deity	Jaguar God of the Underworld	K501; K4598; K5053; K5437; K5538; K5978; K6755; K8404
deity	K'awiil	K631; K719; K1006; K1198; K1219; K1364; K1604; K1813; K1882; K2797; K2799; K3716; K3801; K4603; K5071; K5164; K5230; K5794; K6036; K6754; K7838; MBD137; Dos Pilas: Stela 11; Ek Balam: Capstone 6 & 14; Palenque: Sculptured Panel, West Court, Palace & Temple of the Sun Tablet; Quirigua: Stela H, south face; Sayil, East & West Lintels, Structure 4B1
dragon	K'awiil's leg	K1006; K1079; K1081; K1198; K1364; K1813; K1882; K2772; K3716; K4114; K5164; K5230; K5862; K6754; K7838
human figure	(captive)	K4549; Tikal: Stelae 10 & 39; Tonina: Monument 83, Uaxactun: Stela 20
human figure	Aj Wosaaj	Naranjo: Stelae 25 & 38
human figure	Yaxuun B'ahlam IV	La Pasadita: Lintel 2; Yaxchilan Lintels 1, 2, 3, 5, 6, 7, 9, 13, 16, 17, 33, 39, 42, 43, and 54
humanlike figure	Goddess O	K5113
humanlike figure	Ju'n Ajaw?	K512; K1004; K1183; K1202; K4479; K4681; K5001; SG, Pl. 197-200
humanlike figure	Maize God	K517; K621; K1202; K1270; K1271; K1488; K1560; K1566; K1892; K3033; K3400; K4358; K4464; K4479; K4681; K5123; K5379; K5608; K5648; K5723; K5761; K5880; K6002; K6298; K7268; K8009; K8088; K8190; MBD77; TRC78a1
zoomorph	Witz Monster A	K633; K703; K1250; K7268; K7750; Tikal: Lintel 3, Temple IV

The number of broad designation categories can be further reduced to eight broad-spectrum designations for detecting general patterns in the distribution of agents in Maya art. Also, in the course of statistical analyses of nasal motifs, various designation categories (such as human and humanlike figures) are grouped together to surface potential distribution patterns of nasal motifs in Maya art.

When the various broad designation categories were grouped together into eight general designations (human figures and human heads, humanlike figures and humanlike heads, dwarfs, deities, anthropomorphs [anthropomorphic creatures and animal anthropomorphs], animals, zoomorphs and dragons, and unidentified figures), the following general distribution patterns were detected:

Table 21: Comparison of agents possessing nasal motifs in ceramics vs. monumental art

Agent (grouped):	Ceramics:		Monumental art:	
human figure/head	102	4.75%	314	34.70%
humanlike figure/head	609	28.37%	40	4.42%
dwarf	24	1.12%	6	0.66%
deity	711	33.12%	161	17.79%
anthropomorph	41	1.91%	5	0.55%
animal	91	4.24%	15	1.66%
zoomorph/dragon	567	26.41%	360	39.78%
unidentified figure	2	0.09%	4	0.44%
Total:	**2147**	**100.00%**	**905**	**100.00%**

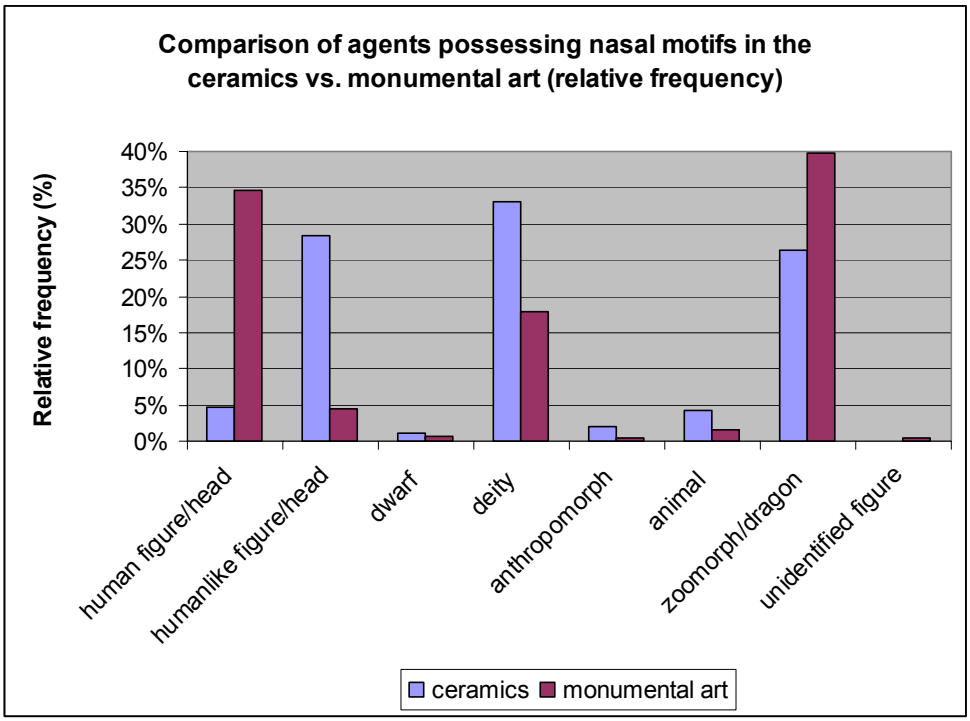


Chart 1: Comparison of agents possessing nasal motifs in ceramics vs. monumental art

Noticeable differences between the two main categories of artwork in the present study in relation to the agents possessing nasal motifs are the distribution patterns of human, humanlike, and deity figures. The most apparent reason behind the fact that there are more human figures in monumental art than in ceramics in the present data set is brought about by the problem of making a distinction between human and humanlike figures in ceramics (see Chapter 3.1 on human figures below). Also, the apparent preference of depicting historical figures in monumental art as compared to the ceramics seems to be a factor in the statistics as well. Moreover, the same pattern affects in all likelihood the relative frequency of deity figures in the statistics.

3.1. HUMAN BEINGS

The category of human beings in this study is divided into three sub-categories: (1) identifiable or apparent human beings, (2) humanlike[44] figures, and (3) dwarfs. The distinction between human beings and humanlike figures is merely a tool to separate clear cases of human beings from uncertain ones. Especially in the case of ceramics, knowing whether a certain figure resembling a human being is actually meant to represent a human figure, or whether the intended denotation is that of a deity with human characteristics is difficult and ultimately impossible. In the case of humanlike figures that can be securely identified, a narrow designation of agents is provided in the tables and figures which follow. In summary, the designation 'humanlike' is restricted in the present study to figures that are human in form but are either humans or deities in function (i.e., either from earthly or from supernatural realms). In contrast, the designation 'anthropomorphic' is restricted to animals having human characteristics or human beings / humanlike figures having animal characteristics.

3.1.1. IDENTIFIABLE OR APPARENT HUMAN BEINGS VS. HUMANLIKE FIGURES

The rationale behind the distinction between human and humanlike figures is based on the following criteria: a given figure is classified as a human being if one or more of the following conditions apply to the figure: (1) the figure is human in form and identified by a proper (human) name in an accompanying text; (2) the figure is human in form and part of a historical or clearly realistic scene without any indications of supernatural world; (3) the figure is human in form and identified as a known human individual in a realistic or supernatural scene. By contrast, a given individual is classified as a humanlike figure if one of the following conditions applies to the figure: (1) the figure is human in form and part of a supernatural scene or a scene with supernatural elements without any indications to identify the individual as a historical figure; (2) the figure is clearly human in form but identifiable as a known deity figure in a supernatural or *prima facie* realistic scene. The following series of figures provide examples of human beings and humanlike figures (with nasal motifs) from ceramics and from monumental art:

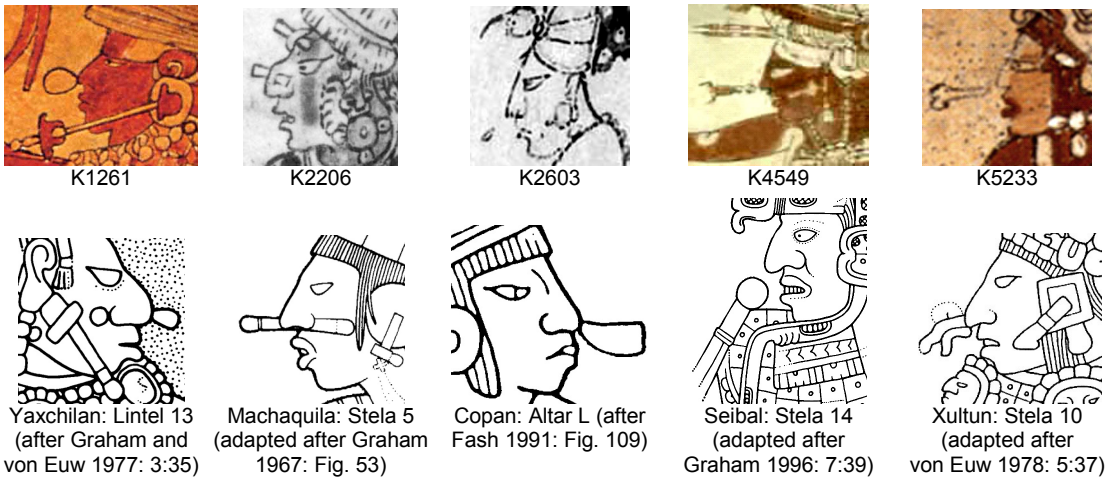

K1261
K2206
K2603
K4549
K5233
Yaxchilan: Lintel 13 (after Graham and von Euw 1977: 3:35)
Machaquila: Stela 5 (adapted after Graham 1967: Fig. 53)
Copan: Altar L (after Fash 1991: Fig. 109)
Seibal: Stela 14 (adapted after Graham 1996: 7:39)
Xultun: Stela 10 (adapted after von Euw 1978: 5:37)

Figure 5: Examples of identifiable or apparent human beings possessing nasal motifs in ceramics and in monumental art

[44] The designation humanlike (variable spelling: human-like) in this study follows the definition given to it in the *Oxford English Dictionary* (2002): "Like that which is human, resembling the human; like a human being, man-like" rather than the definitions provided by other dictionaries such as *WordNet Lexical Database* (n.d.): "suggesting human characteristics for animals or inanimate things" or *Webster's Online Dictionary* (n.d): "resembling a human; suggesting human characteristics for animals or inanimate things; synonyms: anthropomorphic, anthropomorphous."

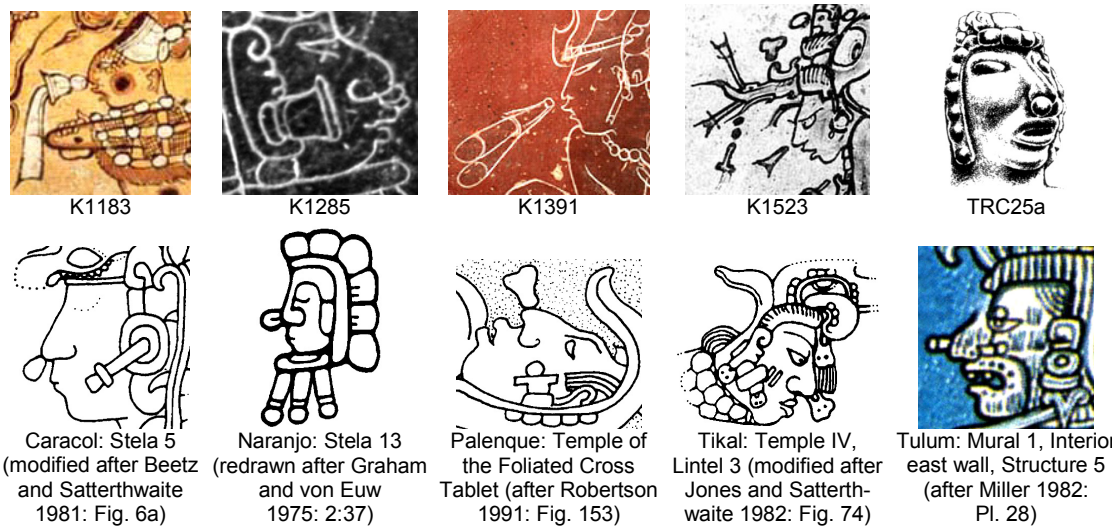

K1183
K1285
K1391
K1523
TRC25a
Caracol: Stela 5 (modified after Beetz and Satterthwaite 1981: Fig. 6a)
Naranjo: Stela 13 (redrawn after Graham and von Euw 1975: 2:37)
Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)
Tikal: Temple IV, Lintel 3 (modified after Jones and Satterthwaite 1982: Fig. 74)
Tulum: Mural 1, Interior east wall, Structure 5 (after Miller 1982: Pl. 28)

Figure 6: Examples of humanlike figures possessing nasal motifs in ceramics and in monumental art

In the first row of the figure series showing human individuals, there are five examples from ceramics:

1. K1261: an unprovenienced Late Classic Phase 1 Saxche Orange Polychrome dish (plate) depicting Animal Skull of Tikal possessing a type 'round/oval' nasal motif touching his nose in a scene with one principal figure and eight secondary agents (headdress figures and appendages, garment appendages, and a zoomorphic K'awiil scepter head). The name of the protagonist is mentioned in the accompanying PSS text.

2. K2206: an unprovenienced Late Classic Phase 2 Chama Polychrome cylindrical vase depicting a warrior possessing a type 'dnm' nasal motif in a realistic combat scene with 12 principal figures and 11 secondary agents (headdress figures, garment appendages, and a zoomorphic deity head).

3. K2603: an unprovenienced Late Classic Phase 2 Zacatel ceramic group (Codex-style) cylindrical vase depicting a human individual possessing a type 'round/oval' nasal motif in a probable palace scene with three other individuals. The reason the individual classifies as a human being (or as a humanlike figure) is the absence of clear indications of supernatural elements in the scene. This example, among many others in ceramics, seems to fall in between realistic and non-realistic scenes that are difficult to categorize. However, since the scene and the individual conforms with the criteria described above, the figure is classified as a human being (in contrast, if the round motifs on the body of the female figure in the scene are taken as deity indicators and if the 3-part motifs in the background are perceived as indicating non-realistic aspects in the setting, the entire scene ought to be classified as non-realistic and the individual in question as humanlike rather than a human being *per se*.

4. K4549: an unprovenienced Late Classic Phase 2 polychrome (T:V) cylindrical vase depicting a seated dignitary possessing a type '2-part' nasal motif in a in a realistic post-combat scene with seven principal figures (including three captive figures) and one headdress figure. No indications of a supernatural world.

5. K5233: an unprovenienced Late Classic Phase 2 polychrome (T:V) cylindrical vase depicting a dignitary in a dancing pose possessing a type 'bone/BO2' nasal motif in a realistic scene with three principal figures and two secondary figures (a headdress figure and a belt appendage figure).

Below the examples from ceramics, there are five illustrations of human individuals from monumental art:

1. Lintel 13, Yaxchilan: Ixik Chak Joloom with a type '2nm/2nm-oval-round' nasal motif on both sides of her nose in a scene with Yaxuun B'ahlam IV associated with the birth of Chelte' Chan K'inich on 1 Chikchan 13 Pop (9.16.0.14.5).[45] The scene has supernatural aspects (human individual emerging from the mouth of a dragon figure) but the protagonist in question is a historical figure.

2. Stela 5, Machaquila: Ju'n Tzak To'ok'[46] with a type 'nb/nb-BO1' nasal motif (i.e., a nose bar) through his nose in a scene dated 13 Chikchan 13 Kumk'u (10.0.10.17.5).

3. Altar L, Copan: Ukit To'ok' with a type 'round/oval' nasal motif touching his nose in a scene with Yax Pahsaj Chan Yo(p)aat dated 3 Chikchan 3 Wo (9.19.11.14.5).

4. Stela 14, Seibal: human figure (? Chaahk K'awiil) with a type 'sc w/f' nasal motif in front of his nose on a monument with an approximate stylistic date of 10.2.0.0.0.

5. Stela 10, Xultun: human dignitary with a type 'ds' nasal motif touching his nose in a scene with a dwarf, serpent-footed(?) miniature deity figure (K'awiil?), and a miniature (baby?) Waterlily Jaguar on a monument with an approximate stylistic date of 10.1.0.0.0.

In the first row of the figure series depicting humanlike individuals there are five examples from ceramics:

1. K1183: an unprovenienced Late Classic Phase 1 Saxche Orange Polychrome cylindrical vase depicting a humanlike figure who can be identified both iconographically and epigraphically (see Reents-Budet 1994: 119, 356) as Ju'n Ajaw. The figure has a type 'sc w/f' nasal motif touching the nose in a palace scene with two other figures (Yax B'ahlam and Itzamnaaj) and an anthropomorphic or theomorphic skull.

2. K1285: an unprovenienced Early Classic Phase 3 Incised Black ware (T:V) effigy vase depicting a humanlike head possessing a type '2 round / 2Ro' nasal motif touching his nose in a scene with two principal figures (Chaahk and God N / Pawahtuun) and three secondary figures (K'awiil scepter, a serpentine head [K'awiil scepter's leg], and a zoomorphic earflare appendage figure of Chaahk).

3. K1391: an unprovenienced Late Classic Phase 2(?) Red-slipped incised cylindrical vase with blue stucco trimmings (T:V) depicting a humanlike figure with Maize God attributes possessing a type 'sc w/f' nasal motif in front of his nose in a canoe scene with a deity figure (Chak Xib' Chaahk?), a dragon, and a serpentine creature.

4. K1523: an unprovenienced Late Classic Phase 2 Zacatel ceramic group (Codex-style) cylindrical vase depicting a humanlike scribal figure possessing a type 'sc/sc2' nasal motif in front of his nose in a scene with two other principal figures (another scribe and a chilopodous dragon figure), two headdress figures (Crescent-headed Monster / Jester God head and a dragon head) and a personified dragon snout or dragon head floral motif behind the scribe).

5. TRC25a (Culbert 1993: Fig. 25a): an Early Classic bowl from Tikal with an effigy lid (top: Positas Modeled, scutate cover with effigy handle; bottom: Balanza Black, basal flange bowl: high-side variety) depicting a humanlike figure possessing a type '2 round / 2Rp' nasal motif touching (below) his nose.

[45] For the transcription and transliteration of the text on the monument, see Kettunen, Helmke, and Guenter 2002.

[46] Ruler F in Mathews and Willey 1991: 57-58.

Below the examples from ceramics there are five illustrations of human individuals from monumental art:

1. Stela 5 (front), Caracol: humanlike torso (emerging from the mouth of a Double-headed Serpent Bar) with a type 'round/oval' nasal motif touching his nose in a scene with one principal figure (Knot Ajaw) and 58 secondary figures (including deities and zoomorphic creatures). Monument dated 3 Ajaw 3 Sotz' (9.9.0.0.0).

2. Stela 13, Naranjo: humanlike head (knee ornament) with a type ' round' nasal motif touching his nose in a scene with one principal figure (K'ahk' Ukalaw Chan Chaahk) and 16 secondary figures (including deities and zoomorphic creatures). Monument dated 12 Ajaw 8 Pax (9.17.10.0.0).

3. Temple of the Foliated Cross Tablet, Palenque: humanlike head with Maize God characteristics (Maize foliage). A type 'sc/sc2' nasal motif is touching his nose in a scene with two principal figures (K'inich Kan B'ahlam II as an adult and as a child) and 21 secondary figures (including deities and zoomorphic creatures). Last date of the monument: 8 Ajaw 8 Wo (9.13.0.0.0).

4. Lintel 3, Temple IV (Structure 5C-4), Tikal: humanlike head with Maize God characteristics (Maize foliage) overlying or replacing the eye of a Witz Monster. A type 'sc/ab' nasal motif is touching his nose in a scene with one principal figure and 30 secondary figures (including deities and zoomorphic creatures). Last date of the monument: 13 Ak'b'al 1 Ch'en (9.15.15.2.3).

5. Mural 1, Interior east wall, Structure 5, Tulum: humanlike figure with a type 'nb/nb-BO1' nasal motif (i.e., a nose bar) through his nose in a scene with four principal figures and 16 secondary figures (including deities and zoomorphic creatures). Date: Late Postclassic period (after AD 1400 according to Miller [1982: 54]).

3.1.2. DWARFS

Dwarfs[47] are a special class of human or humanlike (supernatural) figures in Maya art. Dwarf figures can be further categorized into 'standard' dwarfs (human individuals or supernatural figures of short stature), hunchback dwarfs (human individuals or supernatural figures of short stature and abnormal curvature of the upper spine), and proportionate dwarfs (human individuals or supernatural figures of short stature with proportionate limbs).[48]

[47] The plural form of *dwarf* is *dwarfs* in the *Oxford English Dictionary* (2002), although the dictionary provides one example of the form *dwarves* dating to 1818. According to *Wikipedia – the Free Encyclopedia* (2004) the plural form *dwarfs* is used "especially when referring to actual humans with dwarfism, but ever since J. R. R. Tolkien used dwarves in his fantasy-epic *The Lord of the Rings*, the plural forms "dwarfs" and "dwarves" have been used interchangeably".

[48] The usage of the term 'midget' for proportionate dwarfs is widespread in common language and it has also entered the discourse in Maya studies. According to the LPA (Little People of America) 'guidelines' (see Anonymous 2004) one should refrain from using the term due to fact that it is considered to be of offensive nature: "In some circles, a midget is the term used for a proportionate dwarf. However, the term has fallen into disfavor and is considered offensive by most people of short stature. The term dates back to 1865, the height of the "freak show" era, and was generally applied only to short-statured persons who were displayed for public amusement, which is why it is considered so unacceptable today."

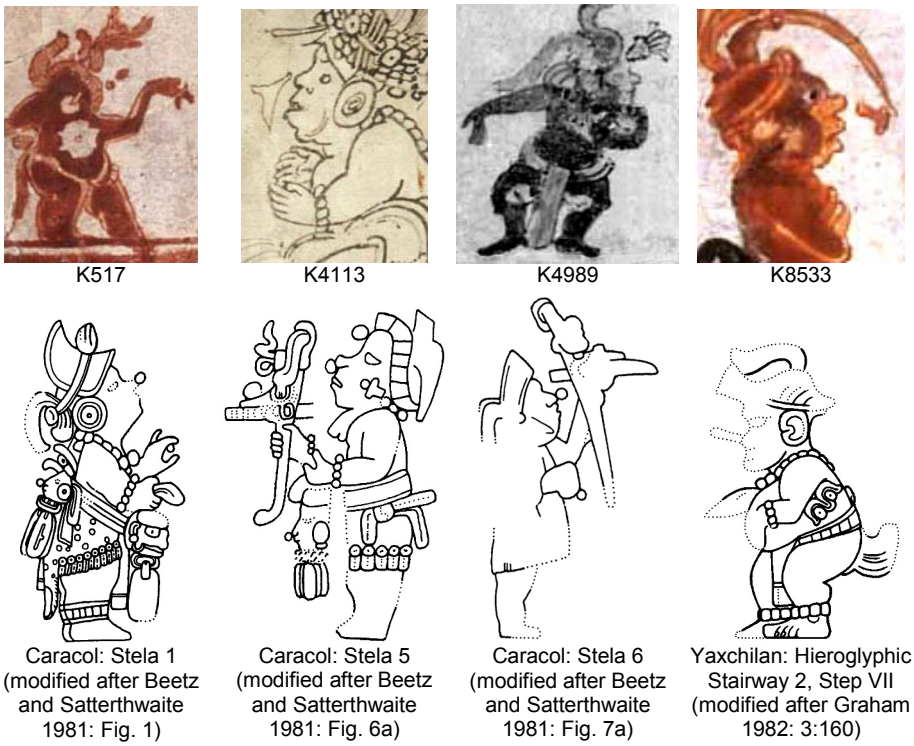

K517
K4113
K4989
K8533
Caracol: Stela 1 (modified after Beetz and Satterthwaite 1981: Fig. 1)
Caracol: Stela 5 (modified after Beetz and Satterthwaite 1981: Fig. 6a)
Caracol: Stela 6 (modified after Beetz and Satterthwaite 1981: Fig. 7a)
Yaxchilan: Hieroglyphic Stairway 2, Step VII (modified after Graham 1982: 3:160)

Figure 7: Examples of dwarf figures possessing nasal motifs in ceramics and in monumental art

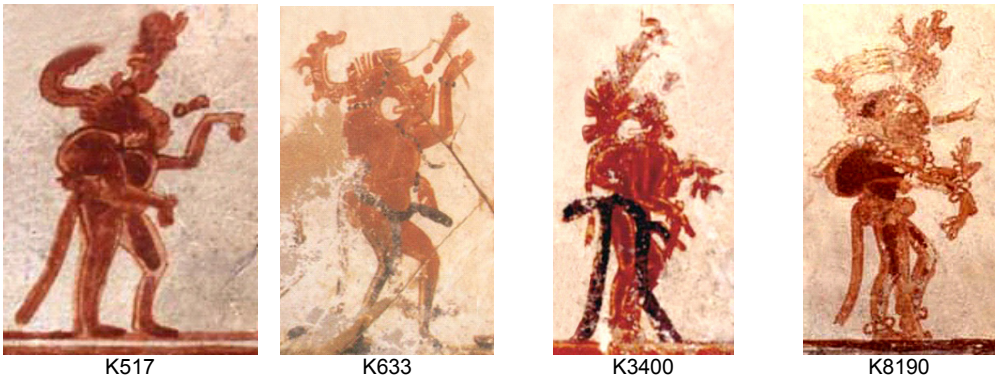


Figure 8: Examples of hunchback dwarfs possessing nasal motifs in ceramics

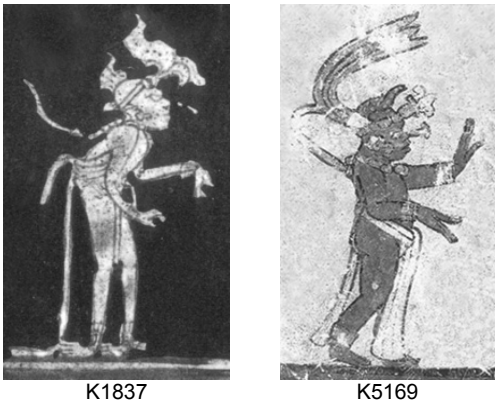


Figure 9: Examples of proportionate dwarfs possessing nasal motifs in ceramics

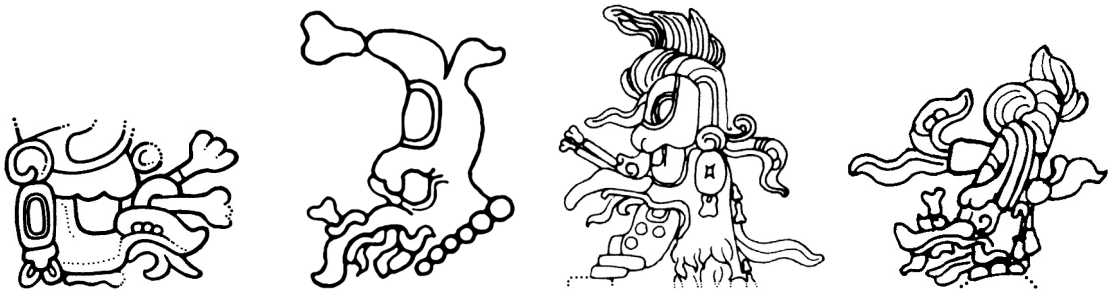
3.2. DEITIES AND OTHER SUPERNATURAL ENTITIES

3.2.1. DEITIES

The vast number of deities and the even greater number of various manifestations of deities makes the classification of Maya divinities complicated and, in the emic point of view, ultimately even unnecessary. The nature of addressing characteristics of one deity to another and the elastic manner with which the Maya treated their pantheon (if the term even applies to the ancient Maya belief system), has challenged Maya scholars since the early days of the discipline. After the initial description of Maya deities by Landa (1986 [ca. 1566]), classifications of Maya divinities have been proposed since the late 19th century by Brasseur de Bourbourg (1869-1870), Thomas (1882), Förstemann (1886, 1901), and Seler (1886, 1887), especially in relation to Maya codices, but the first systematic approach to classify Maya divinities was that of Paul Schellhas' *Die Göttergestalten der Mayahandschriften* (Schellhas 1904b), which, again, was based on the deities appearing on Maya codices. Since the early part of the 20th century, Schellhas' classification has functioned as the primary categorization of Maya divinities. It was later modified and expanded by numerous scholars (from Spinden 1913 to Taube 1992) to bring the inventory up to date and to correlate Post-Classic Maya divinities to Classic counterparts.

Although some of the deities of Post-Classic Yucatan (as they appear in the codices) were present in Classic times, there are a number of divinities that did not exist, were not represented, or were represented differently, during the Classic period (or Pre-Classic period for that matter) and vice versa. Also, most, if not all, divinities had in all likelihood at least slightly different functions, attributes, and guises in these two eras of Maya culture. A detailed account of recent understanding of the classification of Maya divinities in Post-Classic Yucatan, with references to the Classic period deities, has been presented by Karl Taube (1992).

The recent developments in the understanding of Maya hieroglyphic writing along with the latest iconographic studies has increased the understanding of the ancient Maya belief system and provided further information on the names and epithets of various divinities. In the present study, deity figures are treated in the broad distinction category under the designation 'deity' followed by a name or description of the deity figure in question. As numerous divinities in the Maya belief system are superimposed with other deities and have characteristics of other divinities, the classification is to be regarded as provisional only. In the present study, the term 'deity' refers to supernatural anthropomorphic figures and supernatural zoomorphic creatures with distinctive 'god-eyes'. The distinction between other zoomorphic creatures and deities is ultimately artificial but the distinction is made in the present study to find out distributional patterns of nasal motifs between anthropomorphic deities (or theomorphic creatures) and zoomorphic beings. It has to be noted, however, that such a distinction is to some extent inconsistent since some of the manifestations of known deity figures can be manifested in fully zoomorphic form. Also, in the case of zoomorphic heads, the designation is 'deity head' if the entity is a known character and 'zoomorphic head' if the creature is an unknown being (see Figure 10).



a. zoomorphic head Detail from Lintel 13, Yaxchilan (redrawn after Graham and von Euw 1977: 3:35)

b. deity (Jester God) Detail from the Temple of the Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 9)

c. avian zoomorph / deity (Principal Bird Deity) Detail from the Sarcophagus lid, Palenque (adapted after a drawing by Merle Greene Robertson in Schele and Miller 1986: Plate 111a); image rotated 66 degrees clock-wise

d. deity (K'awiil) Detail from the Temple of the Sun Tablet (adapted after Robertson 1991: Fig. 95)

Figure 10: Designations of various zoomorphic beings / deity figures in the present study

From the figure above it can be seen that various entities in Maya art could be classified solely based on form rather than the name or epithet of the creature. All figures above could be classified under "zoomorphic heads or figures with distinctive theomorphic eyes ('god-eyes'), prolonged snouts, and serpentine fangs". However, since certain figures are known entities (along with identified names in some cases), they fall into the category of 'deities' in the present study. In the case of Jester Gods the case is somewhat more complicated since (especially in ceramics) there seems to be an overlap with Jester Gods and (other) crescent-headed creatures that may or may not be Jester Gods.

The inventory of deity figures in this study includes the following divinities: Baby Jaguar, Chaahk, Death God / God A, Death God / God A', God L, God M, God N, Goddess O, Itzamnaaj, avian manifestation of Itzamnaaj, Jaguar God of the Underworld, Jester God, Ju'n Ajaw, K'awiil, Maize God, Monkey Scribe, Moon Goddess, Paddler God, Pax God, and Sun God / K'inich Ajaw along with a myriad of unidentified deity figures with distinctive theomorphic attributes.[49] Examples of various deity figures are provided below:

K595 K1645 K2284 K7821

Palenque: Temple of the Sun Tablet (after Robertson 1991: Fig. 95)

Copan: Structure 9N-82C, 1st (after Fash 1991: Fig. 101)

Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)

Ek Balam: Capstone 6 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-16)

Figure 11: Examples of deity figures in ceramics and in monumental art

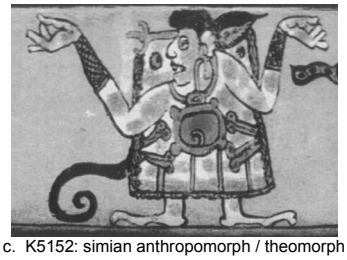
[49] Note that known deity figures having human form are classified as 'humanlike figure' followed by the name of the figure (e.g., humanlike figure / Maize God).

3.2.2. ANTHROPOMORPHIC BEINGS

Anthropomorphic beings can be grouped into two main categories: (1) animals having human characteristics and (2) human beings having animal characteristics. The following labeling method was created for this study in order to avoid confusion between the two classes of anthropomorphic beings: (1) the adjective *anthropomorphic* followed by an animal name is restricted to creatures whose heads are those of animals and bodies those of human beings or humanlike figures; (2) an adjective describing the class, order, or family of a given animal followed by the word *anthropomorph* is restricted to creatures whose heads are those of human beings or humanlike figures and rest of the body is that of an animal.[50]

a. K505: anthropomorphic monkey

b. K6738: anthropomorphic monkey


c. K5152: simian anthropomorph / theomorph

d. K1440: anthropomorphic bird

e. K555: anthropomorphic bird

f. K5039: anthropomorphic bird

g. K5764: anthropomorphic bird

h. K927: anthropomorphic deer

i. K4339: anthropomorphic fox?

j. K7009: anthropomorphic fox?

k. K3231: anthropomorphic Waterlily Jaguar

Figure 12: Examples of anthropomorphic beings in Maya ceramics

[50] See the second column in Table 26 and Table 27 for the descriptive terminology of animals (or animal groups) that constitute the first explanatory term of animal anthropomorphs discussed here.

3.2.3. ZOOMORPHIC CREATURES

The category of zoomorphic creatures includes all non-human and non-anthropomorphic creatures that cannot be securely identified as factual animals. The group consists of unidentified animals, imaginary creatures, and compositions or conflations of two or more animals or imaginary creatures. The identity of each being is specified if identified. As in the case of anthropomorphic beings, the first designation (of composite creatures) relates to the body of the entity and the second to its head (see Figure 12). This group is a vast one and difficult to subcategorize due to the fact that many zoomorphic creatures can be labeled both as zoomorphs and as deities. Also, the elastic nature to conflate attributes of ophidian, chilopodous, avian, and other creatures in one single entity adds to the difficulty of categorization, along with the profuse amount of various zoomorphic entities and partial elements of such creatures in one single monument, as in the case of Stela 5 from Caracol (see Figure 13).[51]

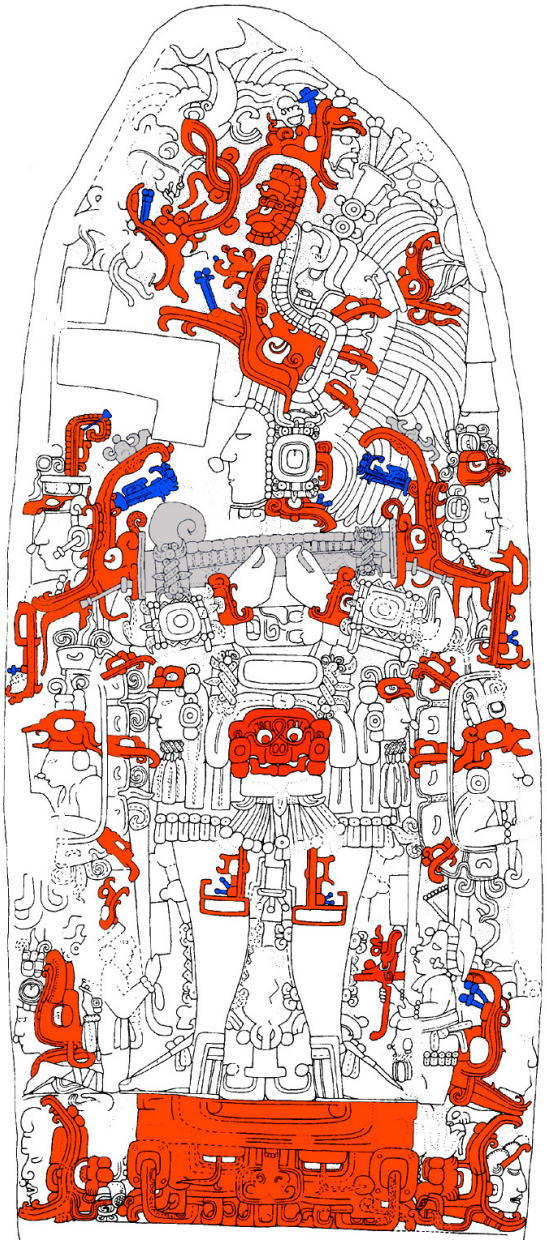


Figure 13: Zoomorphic creatures on Stela 5, Caracol (modified after Beetz and Satterthwaite 1981: Fig. 6a)

[51] All zoomorphic creatures are highlighted in the illustration (along with nasal motifs attributed to them). Note that the two heads of the double-headed dragon bar are assigned with 'dragon snout' (or dragon head) nasal motifs.

Table 22: Examples of broad and narrow designations of zoomorphic creatures in Maya art

broad designation:	narrow designation:	sources (examples):
avian zoomorph	avian manifestation of Itzamnaaj / Principal Bird Deity	K3125; K5356; K6002; Palenque: Temple of the Cross Tablet & Sarcophagus lid
avian zoomorph	harpy eagle?; *Kok*..? (*way* of ? Pa'chan)	K7794
avian zoomorph	*Tahn B'ihil Chamiy* (*way* of Uxwitz [Caracol])	K791
feline zoomorph	(backrack)	K4464
zoomorph	saurian dragon?	K5020
zoomorph	Witz Monster A	K633; K703; K1250; K7268; K7750; Tikal: Lintel 3, Temple IV
zoomorph	Witz Monster B	K4989; K8533; Quirigua: Stela H, west face; Tikal: Lintel 2, Temple IV
zoomorph	Witz Monster C	K1152; K1370; K1644; K1768; K3201; Tikal: Lintel 3, Temple IV
zoomorph (canine rodent?)	*Yax Tahn Waax* (*way*)	K927
zoomorph (cervine monkey)	? *Maax* (*way*)	K927
zoomorph (coati?)	*K'ahk' Ne' Tz'uutz'* (*way*)	K927
zoomorph (feline tapir)	*Tihl Hix* (*way*)	K927

The term zoomorph is assigned to both identified and unidentified creatures in the broad designation category of various tables pertaining to nasal motifs in the present study, while in the narrow designation category a specific name of the being is provided if known. Due to the vast number of dragon-like creatures in Maya art, a special category was created to host these entities. Though all dragon creatures are zoomorphic in nature, they are treated separately from other zoomorphs in the analyses to follow in order to find out distribution patterns of one specific group of zoomorphs in Maya art. In addition, it must be noted that in the present study the scope of the word 'dragon' is more wide-ranging than has been customary in Maya iconographic studies (see Chapter 3.2.3.1).

To find out patterns in the appearance of various zoomorphic creatures, a case study comprising of 470 occurrences of dragon-like and comparable zoomorphic creatures was carried out in the ceramics. Included in the study were all dragon-like creatures (such as chilopodous dragons, saurian dragons, serpentine dragons, Deer Dragons, Double-headed Dragons, Feathered Dragons, and Teo Dragons) but also related zoomorphic creatures such as Crocodilian Monsters, Crescent-headed Monsters, Quadripartite Monsters, Waterlily Monsters, and different types of Witz Monsters.

The analyzed units included the body, eye, snout, teeth, tongue, ear, tail end, and type of the nasal motifs of the creatures along with entities emerging from the mouth of the creatures and other miscellaneous elements (see Table 23 and Table 24 below). Each analyzed unit was divided into various attributes (87 in all) based on the characteristics as they appeared on each examined creature. Based on the results of the research, a more comprehensive understanding of the overall connections and associations of the formal appearance of various creatures was achieved – a fact that facilitated designating a variety of creatures based on descriptive terms (rather than existing – to some extent ambivalent – terminology). This re-classification of some of the creatures by mere descriptive terms was done by avoiding the existing terminology as much as possible, and to find out how many different creatures are grouped together under one designation and how many indistinguishable entities are given different designations in various works on Maya iconography.

The overall results of the statistics are shown in the following tables and the designations of various creatures along with brief descriptions are to be found in the following chapters. It should be noted

that some of the analyzed creatures in the tables to follow may possess more than one of the characteristics in a given analyzed unit. For example, in 'snout shape III' the dragon figure on K4013 has a snout that has (1) an *ak'b'al* sign, (2) foliation, and (3) other decorations, and the dragon figure in K2772 has (1) a bifurcated tongue which is also (2) decorated. Consequently, the total percentage of various designations may exceed 100 %. Conversely, analyzed units that are internally exclusive, i.e., any given characteristics exclude the other, include only the following units: (1) eye, (2) snout shape I, (3) teeth, (4) entities emerging from the mouth, and (5) nasal motifs.

Table 23: Statistics of various analyzed units pertaining to dragon-like and other zoomorphic creatures in Maya ceramics

Analyzed unit:	Characteristics:	Number of occurrences:	Percentage:	Total percentage:
body	none	295	62.77%	100.64%
	serpentine	89	18.94%	
	feathered serpent	25	5.32%	
	skeletal	4	0.85%	
	"serpent bar"	12	2.55%	
	human	1	0.21%	
	saurian	4	0.85%	
	other	43	9.15%	
eye	curl	133	28.30%	100.00%
	arch	26	5.53%	
	cross-band	2	0.43%	
	squint	25	5.32%	
	other	272	57.87%	
	n.a.	12	2.55%	
eye lid	pronounced eye lid	74	15.74%	15.74%
snout shape I	elongated (straight or slightly bent)	69	14.68%	100.00%
	elongated and bent up	171	36.38%	
	elongated and bent back	36	7.66%	
	elongated and bent down	79	16.81%	
	blunt	90	19.15%	
	other	23	4.89%	
	n.a.	2	0.43%	
snout shape II	straight	82	17.45%	101.28%
	bent	214	45.53%	
	coiled	48	10.21%	
	undulating	102	21.70%	
	square and bent up	2	0.43%	
	bifurcated	10	2.13%	
	other	17	3.62%	
	n.a.	1	0.21%	
snout shape III	plain	203	43.19%	106.17%
	foliated	40	8.51%	
	ak'b'al?	43	9.15%	
	decorated (other)	156	33.19%	
	(clearly) skeletal	16	3.40%	
	head	33	7.02%	
	other	6	1.28%	
	n.a.	2	0.43%	
teeth	serpentine	290	61.70%	100.00%
	other	140	29.79%	
	n.a.	40	8.51%	

Table 24: Statistics of various analyzed units pertaining to dragon-like and other zoomorphic creatures in Maya ceramics (continued)

Analyzed unit:	Characteristics:	Number of occurrences:	Percentage:	Total percentage:
tongue	none	309	65.74%	102.34%
	plain	59	12.55%	
	decorated	29	6.17%	
	bifurcated	63	13.40%	
	other	12	2.55%	
	n.a.	9	1.91%	
emerging from the mouth	nothing	291	61.91%	100.00%
	deity head	8	1.70%	
	deity torso	46	9.79%	
	deity figure	4	0.85%	
	human head	6	1.28%	
	human torso	9	1.91%	
	human figure	10	2.13%	
	flames / smoke / scrolls	40	8.51%	
	snake	2	0.43%	
	other	54	11.49%	
ear design	none	159	33.83%	117.23%
	ear ornament (any type)	198	42.13%	
	foliated / vegetation	152	32.34%	
	deer ear	14	2.98%	
	Venus sign	2	0.43%	
	K'an-cross	3	0.64%	
	other motifs	23	4.89%	
tail end	plain	368	78.30%	100.00%
	"Flaming Ajaw"	13	2.77%	
	flaming head	5	1.06%	
	flames	4	0.85%	
	K'awiil	17	3.62%	
	floral motif	15	3.19%	
	(double-headed)	30	6.38%	
	other	18	3.83%	
nasal motif type	none	222	47.23%	100.00%
	2 bones	138	29.36%	
	bone	41	8.72%	
	other	69	14.68%	
other	skeletal maxilla & terminal fangs	15	3.19%	(146.60%)
	skeletal mandible	11	2.34%	
	lower jaw present	313	66.60%	
	beard	201	42.77%	
	deer antler	12	2.55%	
	quadripartite badge	5	1.06%	
	witz-motifs	44	9.36%	
	waterlily	50	10.64%	
	Venus sign	3	0.64%	
	"Jester head" crescent	30	6.38%	
	K'an-cross	2	0.43%	
	saurian legs	3	0.64%	

3.2.3.1. DRAGONS

The multitude of imaginary dragon-like or serpentine zoomorphic beings in Maya art has made the designation process of these creatures rather demanding since the very beginning of the discipline. Together with the number of distinct creatures, the elastic manner of conflating and combining various creatures in Maya art adds to the challenge considerably.

As noted in the previous chapter, the range of the word 'dragon' in the present study is more extensive than has been customary in Maya iconographic studies thus far. The rationale behind this preference stems from the fact that previous characterizations and designations are either too narrow, too broad, or too ambiguous for the purpose of this study, as statistical research is next to impossible to carry out with vague terminology. Consequently, the designations in the current volume are to some extent unorthodox for the sake of clarity and uniformity (especially in relation to statistical analyses)[52]. To give an example of various designations pertaining to one single creature depicted in Maya art (see Figure 14), consult Table 25 below:

Table 25: A selection of designations from various publications for the principal zoomorphic creature on Yaxchilan Lintel 25

source:	designation:
Maudslay 1974 [1889-1902]: Vol. I: Pl. 23	feathered serpent
Thompson 1954: Pl. 12	serpent
Morley, Brainerd, and Sharer 1983: Fig. 4.24	serpent
Schele and Miller 1986: 177	Vision Serpent
Stuart 1988: 183	serpent
Schele and Freidel 1990: 266	Vision Serpent
Stross and Kerr 1990: 355	vision serpent
Tate 1992: 88	Vision Serpent
Freidel, Schele, and Parker 1993: 208	War Serpent
Freidel, Schele, and Parker 1993: 308	War Snake
Freidel, Schele, and Parker 1993: 308	Waxaklahun-Ubah-Kan
Schele and Mathews 1998: 284	War Serpent
Coe 1999: Fig. 69	double-headed snake
Boot 1999: 2	centipede
Martin and Grube 2000: 125	half-decayed Mexican-style part serpent, part centipede

[52] As noted before, to avoid designations that are ambiguous, a method employing broad and narrow designations of various agents in Maya art was created for the present study.

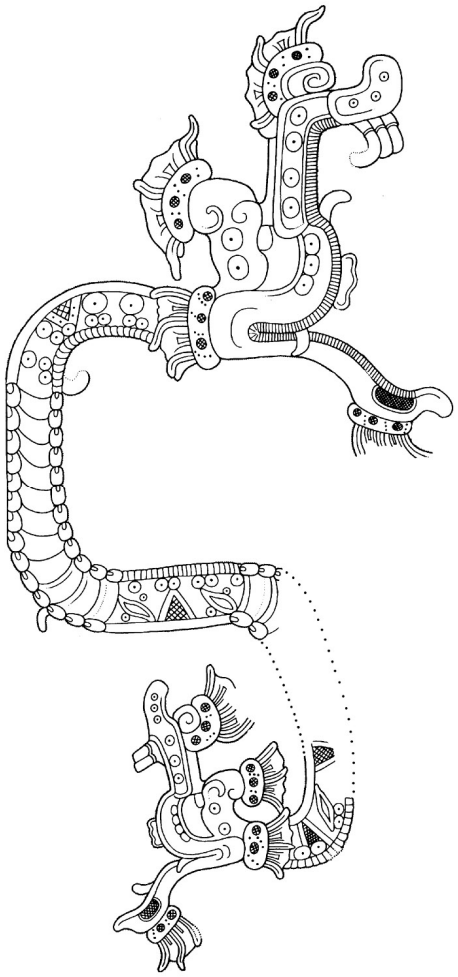
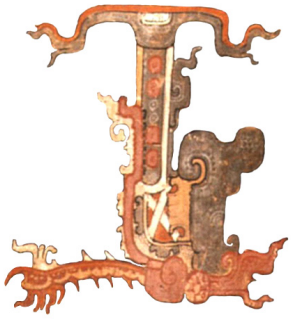


Figure 14: Detail from Lintel 25, Yaxchilan (adapted after a drawing by Ian Graham in Graham and von Euw 1977: 3:55)

Creatures that have been customarily labeled 'serpents' in various works on Maya iconography include a huge variety of imaginary beasts ranging from somewhat realistic depictions of snakes to completely conflated imaginary creatures. Moreover, these serpentine beings seem to overlay in appearance with other characters in Maya art, such as various divinities with zoomorphic heads or snouts. The omnipresent nature of serpentine creatures in Maya art has been observed by numerous scholars since the beginning of the discipline (see, for example, Maudslay 1974 [1889-1902]: Vol. V: Text Volume I: 34-35 and Spinden 1913: 32-60). A fitting account is also to be found in Proskouriakoff 1950: 39, and deserves to be quoted in its entirety:

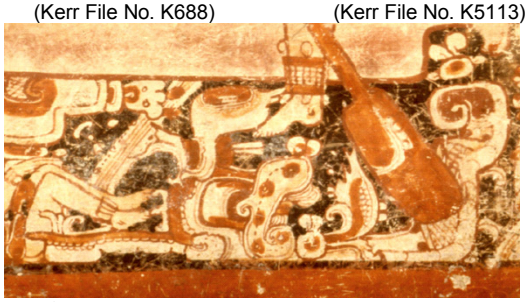
> The serpent is more than a common motif in Maya art. It is virtually an all-pervading theme which recurs in a great variety of contexts and assumes many different forms. During the Classic Period the serpent is treated as a transcendental genus, whose resemblance to living snakes, if not coincidental, is at least extremely casual. Sometimes one can recognize the rattles of the rattlesnake, or the up-turned nose of Bothrops nasutus, but these legitimate features are freely combined with purely imaginative improvisations or with anatomical details peculiar to other forms of animal life. In many cases the identity of the serpent is lost in that of a fantastic monster.

What follows below is a classification of various dragon-like – and comparable – creatures in Maya art. Further discussion on the identity of these creatures is presented in Chapter 3.5.



a. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K688)

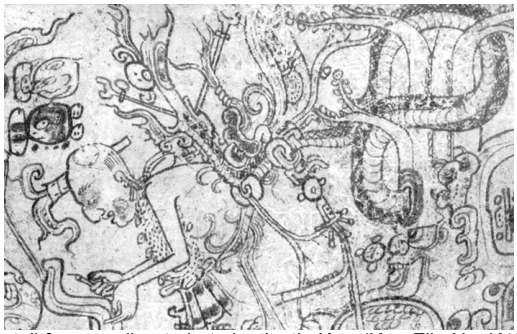
b. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K5113)



c. Detail from a roll-out photo by Justin Kerr (Kerr File No. K3033)

d. Detail from Lintel 15, Yaxchilan (adapted from a drawing by Ian Graham in Graham and von Euw 1977: 3:39)

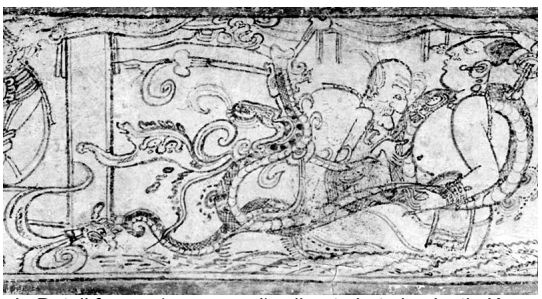
e. Detail from a roll-out photo by Justin Kerr (Kerr File No. K3115)



f. Detail from a roll-out photo by Justin Kerr (Kerr File No. K4013)

g. Tikal: Altar 12 (drawing by Wiliam R. Coe in Jones and Satterthwaite 1982: Fig. 59a)

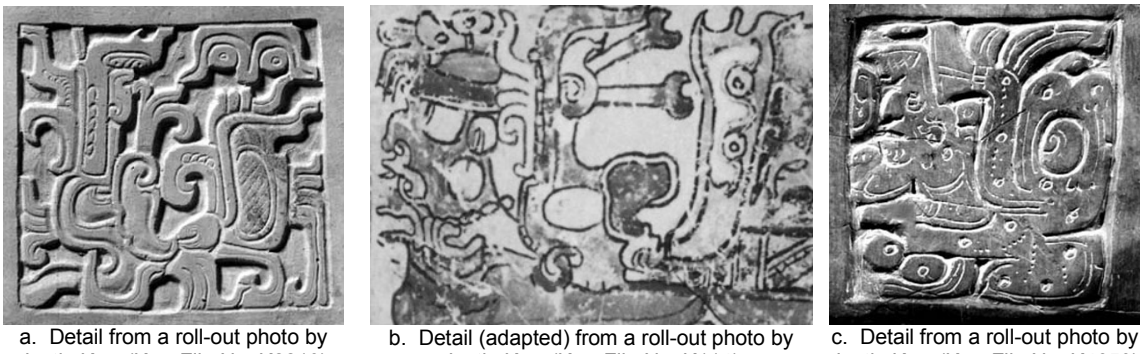
h. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K2213)



i. Detail from a (rearranged) roll-out photo by Justin Kerr (Kerr File No. K4485)

Figure 15: Examples of dragons in Maya art

Along with full figure dragon creatures in Maya art, there are numerous dragon-like heads that either appear in the artwork by themselves or form parts of structures (such as roof combs and thrones). Examples of individual dragon heads and dragon heads as thrones are provided in Figure 16 below:

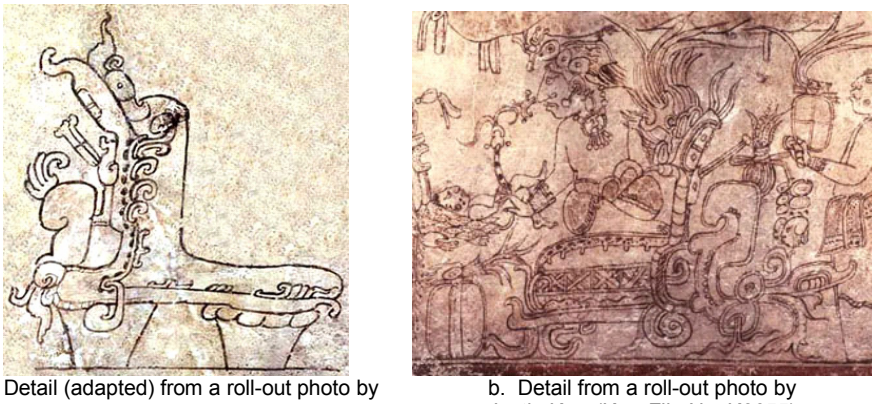


a. Detail from a roll-out photo by Justin Kerr (Kerr File No. K2210)

b. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K114)

c. Detail from a roll-out photo by Justin Kerr (Kerr File No. K4650)

Figure 16: Examples of dragon heads in Maya art



a. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K8176)

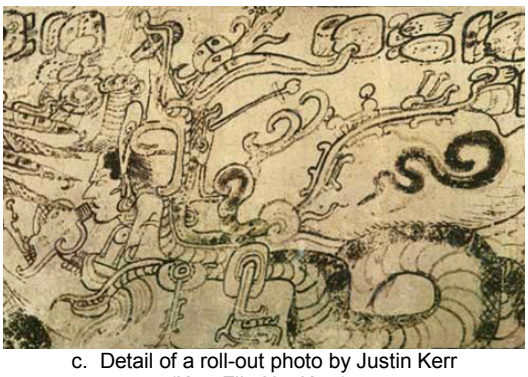
b. Detail from a roll-out photo by Justin Kerr (Kerr File No. K8655)

Figure 17: Examples of dragon head thrones in Maya art

A special class of dragons in Maya art (and especially in ceramics) is labeled in the present study as Deer Dragons. These entities are zoomorphic serpentine creatures with cervine attributes (deer ears and/or deer antlers). In one of the Ch'orti' legends narrated in Fought (1972: 75-85), a serpent which "came out of a mountain named Sesekmil" (*ibid.* 83) is said to have large horns: "Its horn, they say, was like the horn of a bull, but very large" (*ibid.* 85). Examples of Deer Dragons are provided in Figure 18) and further discussion on the identity of these creatures is presented in Chapter 3.5.

a. Roll-out photo by Justin Kerr (Kerr File No. K8727)

b. Detail of a roll-out photo by Justin Kerr (Kerr File No. K1256)

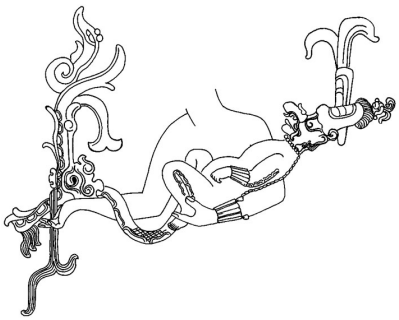


c. Detail of a roll-out photo by Justin Kerr (Kerr File No. K7794

Figure 18: Examples of Deer Dragons in Maya art

Yet another special class of dragons in Maya art is dragons functioning as a leg of the deity K'awiil. Examples of these creatures are provided below (see Figure 19):

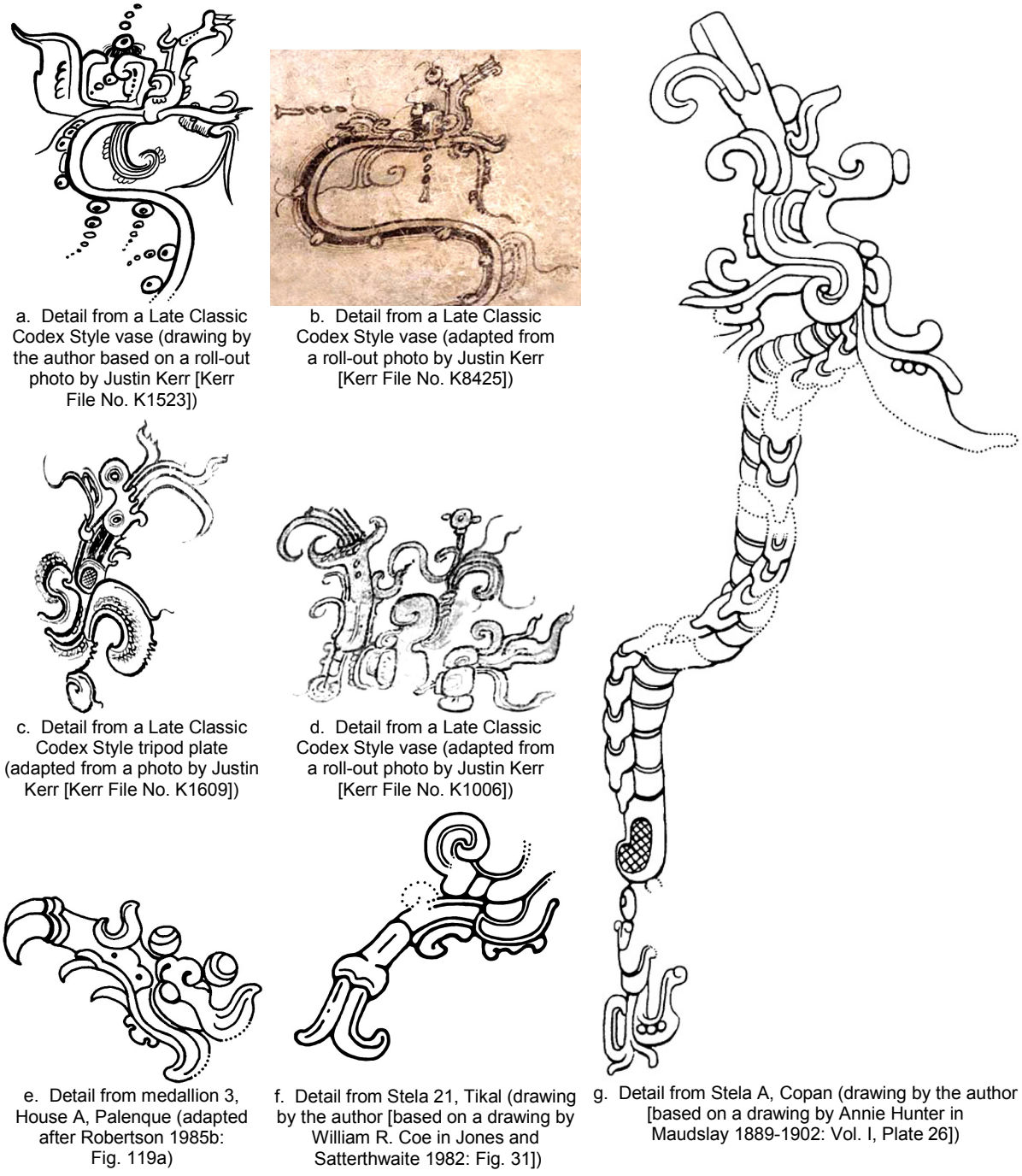
a. Roll-out photo (modified) by Justin Kerr (Kerr File No. K5164)



b. Detail from an unspecified structure (Pier D, Temple of the Inscriptions?), Palenque (after Robertson 1991: Fig. 5)

Figure 19: Examples of dragons as K'awiil's legs in Maya art

Along with dragons having serpentine attributes there are a number of zoomorphic creatures that have chilopodous attributes (particularly terminal fangs). Examples of these chilopodous dragons are provided below (see Figure 20) and further discussion on the identity of these creatures is presented in Chapter 3.5.



a. Detail from a Late Classic Codex Style vase (drawing by the author based on a roll-out photo by Justin Kerr [Kerr File No. K1523])

b. Detail from a Late Classic Codex Style vase (adapted from a roll-out photo by Justin Kerr [Kerr File No. K8425])

c. Detail from a Late Classic Codex Style tripod plate (adapted from a photo by Justin Kerr [Kerr File No. K1609])

d. Detail from a Late Classic Codex Style vase (adapted from a roll-out photo by Justin Kerr [Kerr File No. K1006])

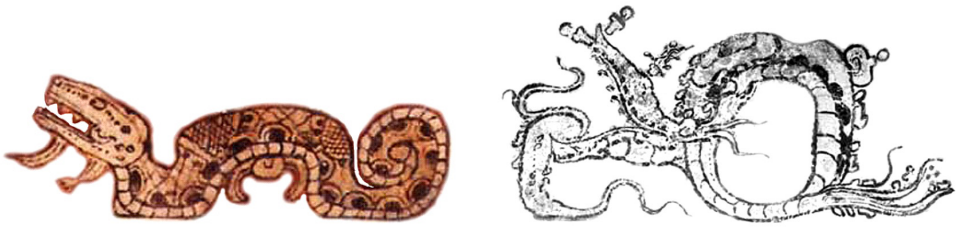
e. Detail from medallion 3, House A, Palenque (adapted after Robertson 1985b: Fig. 119a)

f. Detail from Stela 21, Tikal (drawing by the author [based on a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 31])

g. Detail from Stela A, Copan (drawing by the author [based on a drawing by Annie Hunter in Maudslay 1889-1902: Vol. I, Plate 26])

Figure 20: Examples of chilopodous dragons in Maya art

Besides being compositions or conflations of various creatures, some of the dragon-like entities in Maya art are depicted in serpentine (ophidian) form. Since these creatures are not completely rendered in realistic manner, i.e., being depicted as snakes, they are treated in the present study as serpentine dragons rather than serpents or snakes. Examples of these creatures are provided below (see Figure 21) and further discussion on the identity of these creatures is presented in Chapter 3.5.



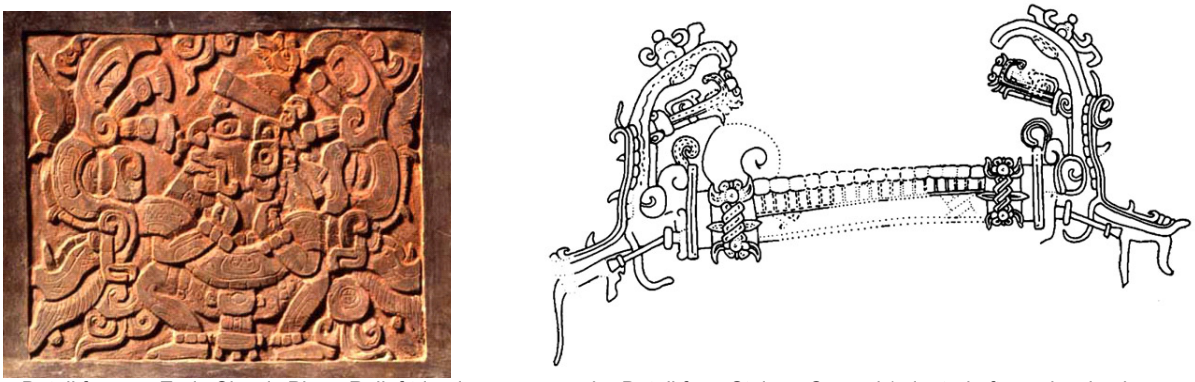
a. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K7431)

b. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K1004)

Figure 21: Examples of serpentine dragons in Maya art

A special class of dragon figures in Maya art is a double-headed dragon which is frequently held by various dignitaries in monumental art and in ceramic scenes. This creature is repeatedly zoomorphic in form with two imaginary serpentine heads, also known as the "double-headed serpent" (Schele and Mathews 1998: 171), "Serpent Bar" (Schele and Freidel 1990: 415), "Ceremonial Bar" (Spinden 1913: 49, Schele and Mathews 1998: 159)[53] "Double-headed Serpent Bar" (Freidel, Schele, and Parker 1993: 277) and "Ceremonial Serpent Bar" (Schele and Mathews 1998: 158). According to Spinden (1913: 56), "[t]he three objects or conceptions [Ceremonial Bar, Manikin Scepter, and Two-headed Dragon] certainly appear distinct enough at first glance. But as a matter of fact each is more or less connected with the other, and all break down into variant types and gradually lose their individual characters." Although all three entities scrutinized by Spinden are in fact to be distinguished from each other, the fact remains that in most cases in Maya art different creatures do seem to overlap making the designation practice rather demanding.

In the present volume, double-headed dragons are treated as one distinct group composing of bicephalic zoomorphic creatures whose two heads are essentially indistinguishable from each other. Although there is substantial variation in the appearance of these creatures to make fine distinctions, the group is divided merely into two subgroups: (1) double-headed dragons and (2) double-headed skeletal chilopodous dragons (of which the second subgroup is treated as a separate group). Examples of the first subgroup of these creatures are provided below (see Figure 22):



a. Detail from an Early Classic Plano-Relief tripod vase (after a roll-out photo by Justin Kerr [Kerr File No. K4465])

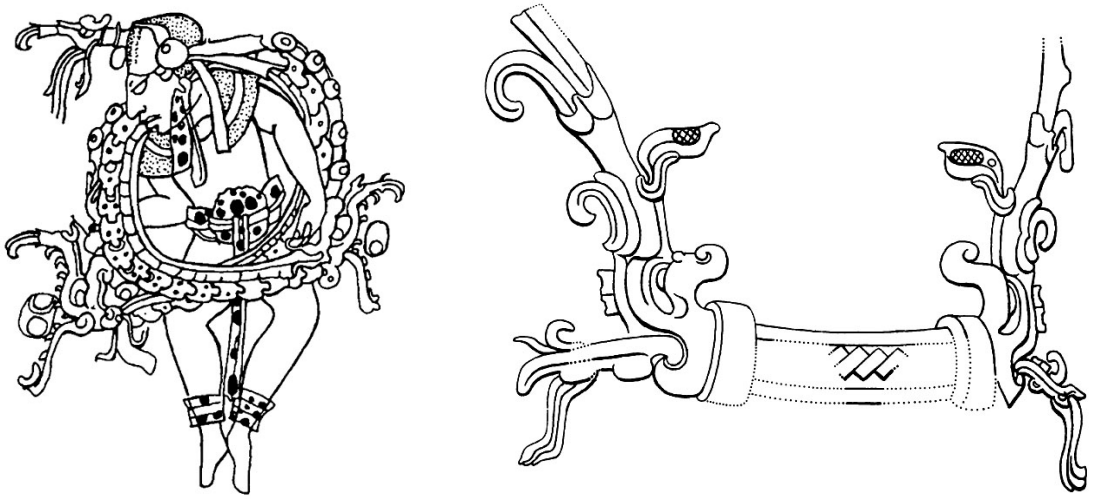
b. Detail from Stela 5, Caracol (adapted after a drawing by Carl Beetz in Beetz and Satterthwaite 1981: Fig. 31)

Figure 22: Examples of double-headed dragons in Maya art

As mentioned above, in addition to 'standard' double-headed dragons, there are also double-headed skeletal chilopodous dragons (also known as a "double-headed centipede bar" [Martin and Grube 2000: 204]) that should be treated as a special class of zoomorphic creatures. The creature has usually

[53] Spinden (1913: 49) recognizes that "the Ceremonial Bar is composed of a double-headed serpent with a flexible, drooping body." He makes a distinction between these creatures and "Two-headed Dragons" (Spinden 1913: 53; see also Maudslay 1974 [1889-1902]: Vol. V: Text Volume I: 51-52, 56, and Text Volume IV: 37). The same creature (from Copan Altar 41) as described by Spinden (1913: Fig. 52) is labeled as "Celestial Monster" in Schele and Miller 1986: 45, and it is to be regarded as an entity in its own right.

prominent chilopodous attributes (terminal fangs and distinctive body segments). Examples of these creatures are provided below (see Figure 23) and further discussion on the identity of these creatures is presented in Chapter 3.5.



a. Detail from K1256 (drawing by Linda Schele in Grube and Nahm 1994: Fig. 30)

b. Detail from Stela A, Copan (drawing by the author [based on a drawing by Annie Hunter in Maudslay 1889-1902: Vol. I, Plate 26])

Figure 23: Examples of double-headed chilopodous dragons in Maya art

Yet another special class of dragons is that of feathered dragons (also known as Feathered Serpent). These creatures are basically parallel to dragon creatures with serpentine bodies except for the fact that they have feathers attached to the body. Examples of these creatures are provided in Figure 24 below:

a. Detail from a roll-out photo by Justin Kerr (Kerr File No. K5369)

b. Detail from a roll-out photo by Justin Kerr (Kerr File No. K5372)

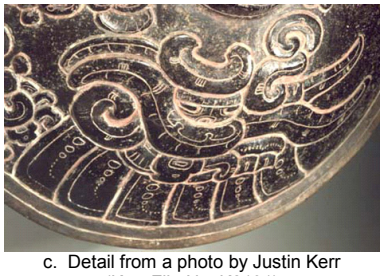
c. Detail from a roll-out photo by Justin Kerr (Kerr File No. K5226)

Figure 24: Examples of feathered dragons in Maya art

Along with feathered dragons, there is a special class of entities that seem to be abbreviated forms of feathered dragons or avian wings that are personified with diagnostic dragon-like attributes. These beings are labeled as 'personified dragon wings' in the present study. Examples of these creatures are provided below:

a. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K748)

b. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K8246)

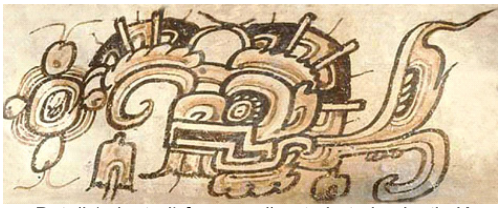


c. Detail from a photo by Justin Kerr (Kerr File No. K2131)

d. Roll-out photo by Justin Kerr (Kerr File No. K8344)

Figure 25: Examples of feathered dragon wings in Maya art

Yet another special class of dragon-like zoomorphic creatures is a category labeled 'Teo Dragons' in the present study. This class can be further subdivided into two distinct groups based on the appearance of the beings. The first group (Teo Dragon I) is closely associated with the artistic traits of Teotihuacan with distinctive goggle-eyes and diagnostic maxillae, while the other group (Teo Dragon II) shares enough similarities with the first one to be labeled under the same general category. Examples of both groups are provided below:



a. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K5424)

b. Detail from a photo by Justin Kerr (Kerr File No. K5877)

c. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K5567)

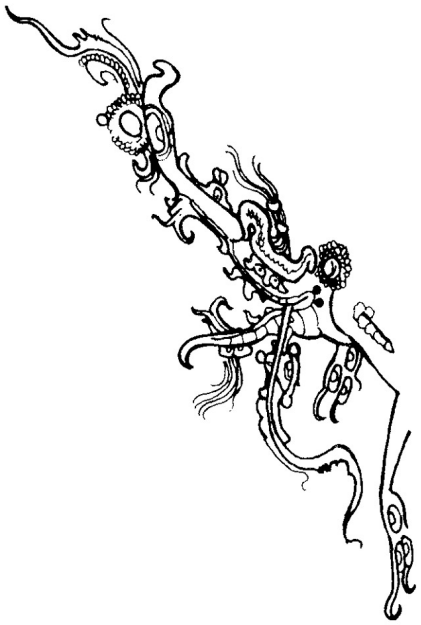
d. Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K5056)

Figure 26: Examples of Teo Dragons in Maya art (a & b: Teo Dragon, type I; c & d: Teo Dragon, type II)

Along with fully zoomorphic dragon-like creatures in Maya art there is at least one instance of anthropomorphic dragons in Maya ceramics. This being has a dragon head and an anthropomorphic body with serpentine attributes:

Figure 27: An example of anthropomorphic dragon in Maya ceramics (adapted after a photo by Justin Kerr [File no. K114])

In addition to dragon-like zoomorphic creatures with serpentine or chilopodous attributes, there are examples of zoomorphic creatures with crocodilian features. These entities are labeled as Crocodilian Monsters in the present study.

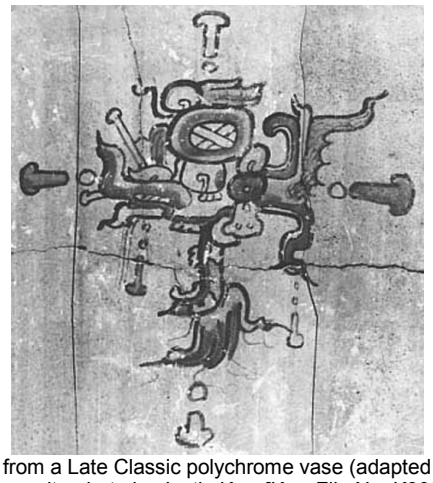


Detail from a Late Classic Codex Style tripod plate (adapted after a drawing by Linda Schele in Schele and Miller 1986: Pl. 122b [Kerr File No. K1609])

Figure 28: An example of a Crocodilian Monster from a Late Classic Codex Style Plate

Besides the creatures classified above, there is a myriad of zoomorphic creatures with distinctive characteristics that are either separate entities or manifestations of other creatures. Identification of these beings in the present study is to be regarded as provisional with the rationale of the classification being validated based on making a distinction between (formally) different entities in the analyses to follow. In general, the designation of the following creatures is based on form and diagnostic features that separate them from other related entities. The first class of these creatures is labeled descriptively

as 'cross-banded dragon head'. This creature is a zoomorphic head with a cross-banded motif in the place of the supraorbital plate.

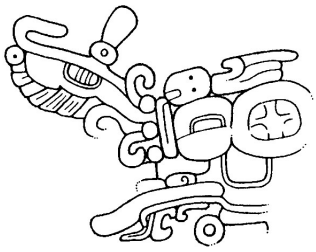


Detail from a Late Classic polychrome vase (adapted from a composite photo by Justin Kerr [Kerr File No. K3066])

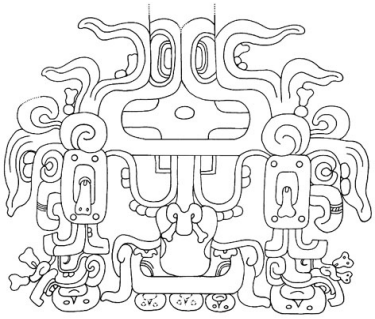
Figure 29: An example of a cross-banded dragon head in ceramics

The second class of zoomorphic creatures with distinctive characteristics is labeled as 'K'an cross-headed dragon'. Examples are provided below (Figure 30):

a. Detail (modified from a roll-out photo by Justin Kerr (Kerr File No. K7055)



b. Detail from Stela 3, Tzum (adapted after von Euw 1977: 4:55)



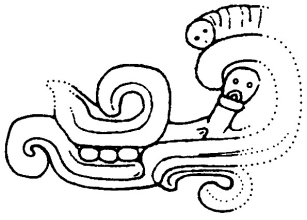
c. Detail from theTemple of the Foliated Cross, Palenque (adapted after Robertson 1991: Fig. 153)

Figure 30: Examples of K'an cross-headed dragon-like creatures in Maya art

Yet another class is composed of creatures that seem to overlay, at least to some extent, with Jester Gods. These entities are clustered under the designation 'crescent-headed monsters' / 'Jester Gods'. The most common manifestation of this being is a zoomorphic head with a prominent crescent-like supraorbital plate. Examples are provided below (Figure 31):

a. Detail from a Late Classic Black and White Style vase (drawing by the author based on a photo by Justin Kerr [Kerr File No. K6616])

b. Detail from a Late Classic polychrome vase (after a roll-out photo by Justin Kerr [Kerr File No. K5606])



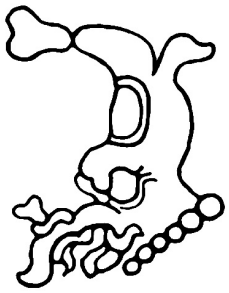
c. Detail from Stela 21, Tikal (modified after Jones and Satterthwaite 1982: Fig. 31)

Figure 31: Examples of crescent-headed monsters in Maya art

In addition to crescent-headed monsters / Jester Gods, there are entities with diagnostic appendages attached to the tips of crescents, volutes, or foliaceous head extensions. These entities are either actual Jester Gods or more closely associated with them than the previous creatures without distinctive appendages. These beings are labeled as 'crescent-headed Waterlily Monsters' / 'Jester Gods' and the descriptive portrayal is that of a zoomorphic creature (or head) with a prominent crescent-like supraorbital plate and floral appendages.

a. Detail from a Late Classic Codex Style vase (adapted from a roll-out photo by Justin Kerr [Kerr File No. K760])

b. Detail from a Late Classic vase (adapted from a roll-out photo by Justin Kerr [Kerr File No. K4572])



c. Detail from the Temple of the Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 9)

Figure 32: Examples of crescent-headed monsters (variants of the Jester God) with floral or other types of head or headdress appendages in Maya art

3.2.3.2. WITZ MONSTERS

Besides other zoomorphic creatures, there is a well-established class of zoomorphic beings known as Witz Monsters (also known as Kawak / Cauac Monsters in earlier studies). All Witz Monsters share common features in being zoomorphic in nature, having a prominent supraorbital plate with diagnostic Witz-symbols (as in glyphs T528, T529, T531, T532 in Thompson 1962), a prolonged snout, and in almost all cases a missing mandible.

A closer examination of these creatures demonstrates that there are noteworthy differences between various Witz Monsters that seem to point towards an interpretation that there is not only one class of Witz Monsters but several. The differences are distinguished based on the appearance of the snout of the figure which shows considerable variation. In addition, scenes in ceramics with more than one Witz Monster at times show one Witz Monster with another type of snout from that of the other Witz Monster (see e.g., K4619, K6002, and K7268). These difference will be elucidated below.

The first variety of Witz Monsters is a zoomorphic creature with a clefted head and Witz-markings just like the other forms of Witz Monsters, but rather than having a downturned or personified snout, this creature has an upturned snout. In the present study, this creature is labeled as 'Witz Monster A'.

K633

K1250

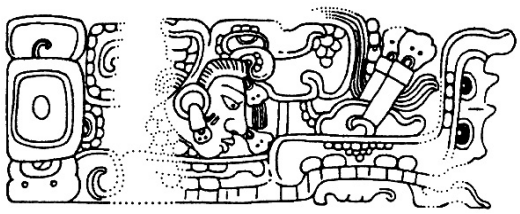
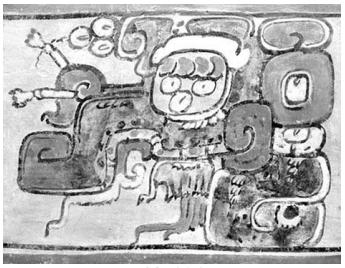

Tikal: Lintel 3, Temple IV (modified after Jones and Satterthwaite 1982: Fig. 74)

Figure 33: Examples of type A Witz Monsters in Maya art

The second variety of Witz Monsters has a downturned – rather than upturned or personified – snout. In the present study, this creature is labeled as 'Witz Monster B'.

K2796


K4181

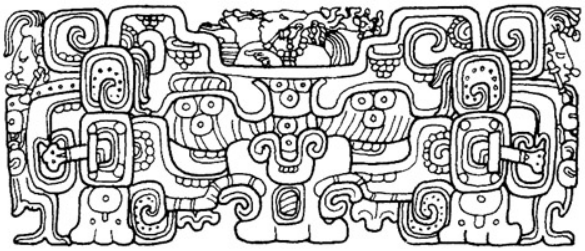
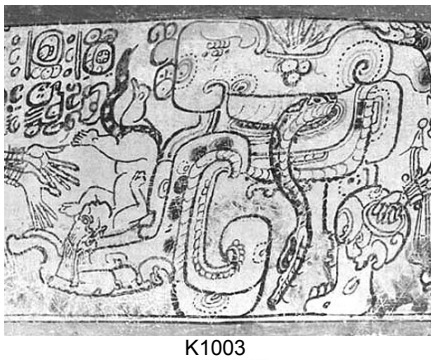

Bonampak: Stela 1 (after Schele and Miller 1986: Fig. 23, p. 45)

Figure 34: Examples of type B Witz Monsters in Maya art

The third variety of Witz Monsters has a distinctive personified snout with a deity head. In the present study, this creature is labeled as 'Witz Monster C'.


K1003

K1768

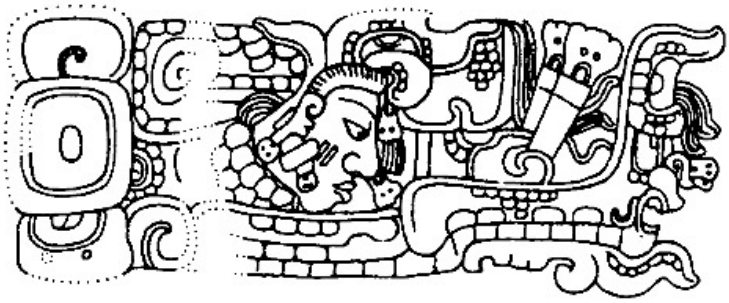
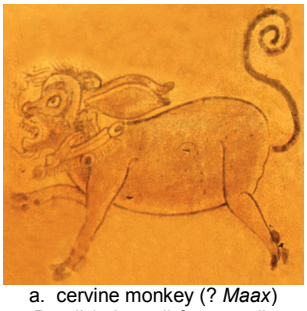

Tikal: Lintel 3, Temple IV (modified after Jones and Satterthwaite 1982: Fig. 74)

Figure 35: Examples of type C Witz Monsters in Maya art

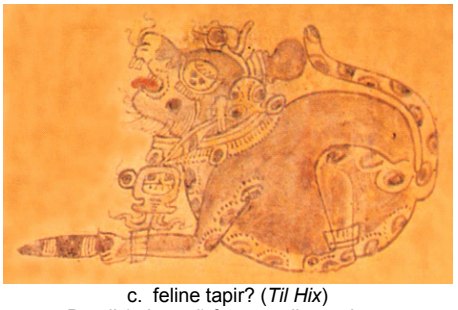
3.2.3.3. OTHER ZOOMORPHIC CREATURES

The category of other zoomorphic creatures hosts entities that are either unidentified animals, identified animals with unidentified zoomorphic attributes, or compositions of two or more identified animals. These beings are well represented in Maya ceramics and are especially well-established as different forms of *way* creatures (Houston and Stuart 1989). Examples of these creatures are provided in Figure 36 below:



a. cervine monkey (? *Maax*)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K927)

b. zoomorphic coati? (*K'ahk' Ne(n) Tz'uutz'*)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K927)



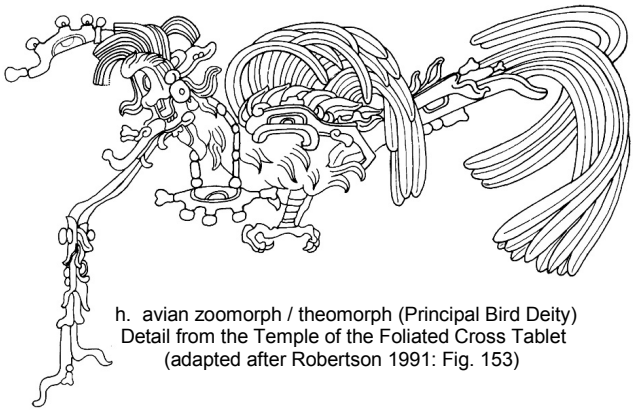
c. feline tapir? (*Til Hix*)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K927)

d. zoomorphic deer
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K3332)

e. monkey with cervine attributes
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K3392)

f. zoomorphic head(dress)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K6416)

g. avian zoomorph head
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K3875)



h. avian zoomorph / theomorph (Principal Bird Deity)
Detail from the Temple of the Foliated Cross Tablet
(adapted after Robertson 1991: Fig. 153)

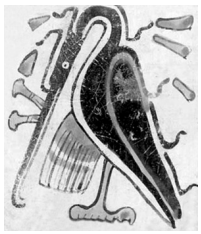
Figure 36: Examples of other zoomorphic creatures in Maya art

3.3. ANIMALS

In addition to zoomorphic creatures, there is a myriad of diverse species of animals depicted in Maya art. If the creature can be more or less securely identified, or if a given (unidentified) animal figure is rendered in a fairly realistic manner, it falls into the category of animals rather than zoomorphs in the present study. Examples of various animals in ceramics and in monumental art are provided below:

a. aquatic bird
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K1004)

b. aquatic bird (cormorant)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K1698)



c. aquatic bird
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K2768)

d. bird (parrot?)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K4824)

e. deer head
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K771)

f. deer head
Detail (adapted) from a photo by Justin Kerr (Kerr File No. K2995)

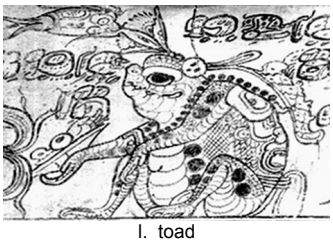
g. turtle
Detail (adapted) from a photo by Justin Kerr (Kerr File No. K1892)

h. peccary (*K'ahk' We' Chitam*)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K927)

i. toad
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K8608)

j. fish
Detail from a roll-out photo by Justin Kerr (Kerr File No. K4705)

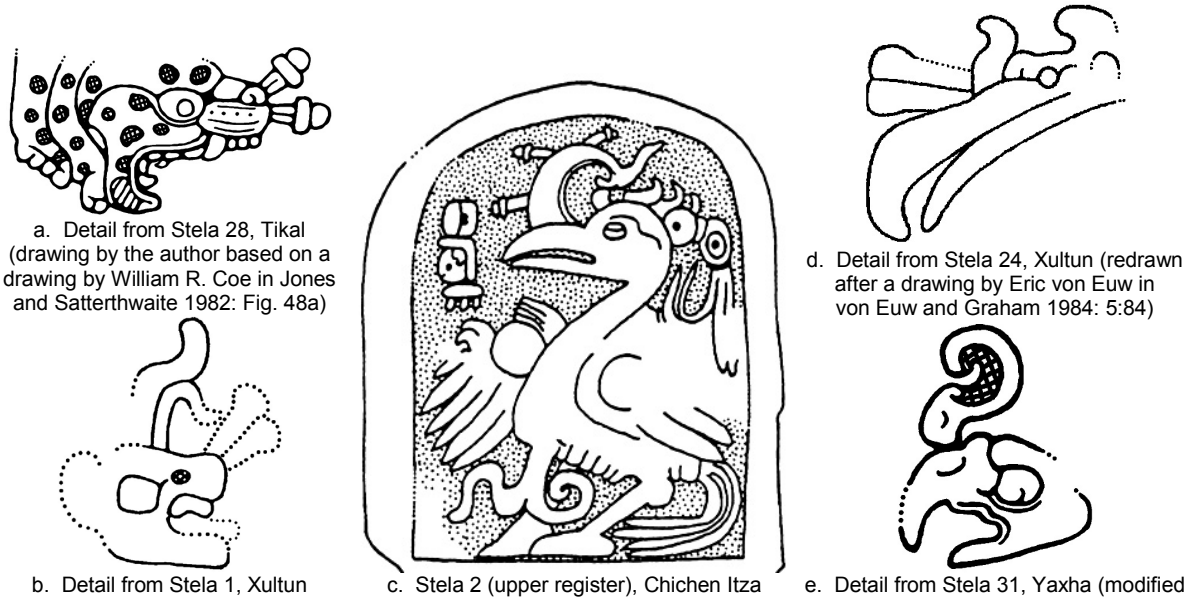
k. dogs (*Sak Ux Ok*)
Detail (adapted) from a roll-out photo by Justin Kerr (Kerr File No. K927)



l. toad
Detail from a roll-out photo by Justin Kerr (Kerr File No. K531)

m. fish
Detail from a roll-out photo by Justin Kerr (Kerr File No. K595)

Figure 37: Examples of animal figures in ceramics



a. Detail from Stela 28, Tikal (drawing by the author based on a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 48a)

b. Detail from Stela 1, Xultun (modified after von Euw 1978: 5:11)

c. Stela 2 (upper register), Chichen Itza (drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-77)

d. Detail from Stela 24, Xultun (redrawn after a drawing by Eric von Euw in von Euw and Graham 1984: 5:84)

e. Detail from Stela 31, Yaxha (modified after Grube and Martin 2004: II-72)

Figure 38: Examples of animal figures in monumental art

Besides being rendered in a relatively realistic manner, there are instances in Maya art where apparent animal figures are portrayed with imaginary features, such as personified wings (see Figure 39[54]) and, obviously, with nasal motifs. These creatures are, nevertheless, labeled as animals rather than zoomorphic entities.

Figure 39: Detail from K8068 (adapted)

The inventory of identified animal figures in the present study includes ants, anteaters, bees, birds, canines, coatis, deer, fish, insects, jaguars (and other possible felines), peccaries, rabbits, rodents, snakes, toads, and turtles. In the following table, taxonomic description of these animals is provided along with descriptive terms used in clarifying different aspects of composite or conflated zoomorphic creatures discussed above.

[54] In the case of the parrot figure above (Figure 39) there is a nasal motif attached to the snout of a personified wing of the bird.

Table 26: Names and taxonomic descriptions of animals examined in this study[55]

Common name:	Adjective:	Phylum:	Class:	Order:	Family:
ant	formicine	Phylum: Arthropoda Subphylum: Hexapoda	Class: Insecta Subclass: Pterygota Infraclass: Neoptera	Superorder: Endopterygota Order: Hymenoptera Suborder: Apocrita	Superfamily: Vespoidea Family: Formicidae
anteater	myrmeco-phagous	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Xenarthra	Myrmeco-phagidae
bat	chiropteran	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Chiroptera	(various)
bee	apian	Phylum: Arthropoda Subphylum: Hexapoda	Class: Insecta Subclass: Pterygota Infraclass: Neoptera	Superorder: Endopterygota Order: Hymenoptera Suborder: Apocrita	Superfamily: Apoidea Family: Formicidae
bird	avian	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Aves	(various)	(various)
centipede	chilopodous	Phylum: Arthropoda Subphylum: Mandibulata	Superclass / Subphylum: Myriapoda Class: Chilopoda	(various)	(various)
coati	procyonine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Carnivora	Procyonidae
crab, lobster, shrimp	decapodan, crustacean, crustaceoid	Phylum: Arthropoda Subphylum: Crustacea	Malacostraca	Decapoda	(various)
crocodile	crocodilian	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Superclass: Tetrapoda Class: Reptilia Infraclass: Archosauria	Crocodylia	(various)
deer	cervine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Order: Artiodactyla Suborder: Ruminantia	Cervidae
fox, dog	canine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Carnivora	Canidae
fish	piscine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	(various)	(various)	(various)

[55] The following sources were consulted during the preparation of this table: Britton 2002, Cloudsley-Thompson 1988, Hickman 1967, Kaestner 1968, Lee 2000, Myers 2001, *Oxford English Dictionary* 2002, Storer and Usinger 1965, and *Wikipedia – the Free Encyclopedia* 2004.

Table 27: Names and taxonomic descriptions of animals examined in this study (continued)

Common name:	Adjective:	Phylum:	Class:	Order:	Family:
jaguar, jaguarundi, margay, ocelot	feline	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Carnivora	Felidae
lizard	saurian	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Superclass: Tetrapoda Class: Reptilia	Order: Squamata Suborder: Sauria	(various)
monkey	simian	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Order: Primates Suborder: Haplorhini Infraorder: Simiiformes	Superfamily: Platyrrhini (New World monkeys)
peccary	porcine? tayassuine?	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Order: Artiodactyla Suborder: Suina	Tayassuidae
rabbit	leporine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Lagomorpha	Leporidae
rodent	rodent	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Rodentia	(various)
snake	ophidian / serpentine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Superclass: Tetrapoda Class: Reptilia	Order: Squamata Suborder: Serpentes (Ophidia)	(various)
spider	araneous / arachnoid	Phylum: Arthropoda Subphylum: Chelicerata	Arachnida	Araneae	(various)
tapir	tapirine	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Mammalia	Perissodactyla	Tapiridae
frog, toad	anuran	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Amphibia	Anura	Bufonidae
turtle	testudinian	Phylum: Chordata Subphylum: Vertebrata Infraphylum: Gnathostomata	Superclass: Tetrapoda Class: Reptilia	Testudines	(various)

3.4. CLASSIFICATION OF AGENTS: EMIC VS. ETIC PERSPECTIVES

> Even the hugest telescope has to have an
> eye-piece no larger than the human eye.
> (Wittgenstein 1980: 17)[56]

Entities in the classification of characters in Maya art can be approached both etically and emically. Although the etic perspective, or Western scientific approach in general, has its strength and benefits in the classification process and statistical research, it is worth pursuing the Maya approach regarding appellations, labels, descriptions, characterizations, and taxonomic practices (and, ultimately, combine these two perspectives).

The emic perspective is, obviously, a theoretical construction of the ancient Maya perception of the world around them, and not a 'pure' emic approach as defined by Pike (1954: 10). Also, it is different from the general meaning applied in the field of anthropology concentrating in *contemporary* cultures, as the subject of the present work is a *past* culture. However, the emic perspective is approachable from two angles: firstly, by the means of analyzing texts written by the Maya themselves, and, secondly, by using analogies based on the present day Maya culture. Both approaches do, however, have their limits as (1) the content of hieroglyphic texts is limited and the understanding of the texts relies on the interpretation of the texts based on tools provided by epigraphy and comparative linguistics, and (2) analogies based on the facets of present-day Maya culture have to be evaluated critically as they are only approximations of the ancient Maya way of perceiving the world around them.[57]

Hieroglyphic texts provide us with a window to ancient Maya thinking, albeit with a restricted lexis. With regard to the names of various entities and individuals portrayed in Maya art, there is an accumulating number of characters which can now be identified with a proper name.[58] However, there is still a great mass of entities whose identification is not secure or not known at all. Moreover, the problem is that we cannot – or should not – label two similar entities under the same label unless we are convinced that they represent the selfsame entity. Also, the elastic manner in which the Maya conflated various entities – or attributed different aspects of one being to another – in their ideology and iconography, adds to the confusion of the identity of these entities from an etic point of view.

In this perspective, and from a point of view of academic research, it is justifiable to employ broad descriptive classifications for all entities and narrow classifications for known beings. Such a classification also allows one to perform statistical analyses to distinguish whether various entities with different labels are interrelated or associated one way or another in the Maya way of thinking. For example, regarding the typology of nasal motifs on various deity figures in Maya art, one may see that specific characters tend to have similar distribution patterns with comparable entities (see Chapter 5.4.3). Also, by looking at various attributes and characteristics within a range of entities, it is possible to designate these characters based purely on descriptive terms (see Chapter 3.2).

Regarding analogies based on modern Maya perception of the world around them, there are advantages and further ramifications in the classification process of various entities and motifs portrayed in Maya art, especially with flora and fauna. Ethnozoological, ethnobotanical, and ethno-

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[56] *Das Okular auch des riesigsten Fernrohrs nicht größer sein darf, als unser Auge.* (*ibid.*)

[57] Emic labels can also be extracted from native texts written during the colonial period, as well as from various dictionaries, albeit with restrictions, as dictionaries are normally a product of an etic process of glossing lexical items in a language.

[58] Similar phenomenon has taken place in ceramic vessel typology during the course of epigraphic research in the past few decades when the Maya terms for different types of ceramic vessels were identified in the hieroglyphic corpus. The *etic* classification of various types of ceramic vessels ranges from a few hundred broad designations to well over 6000 combinations of varieties, types, groups, wares, and complexes by ceramicists (Gifford and Kirkpatrick, eds. 1996), whereas the number of various identified types of vessels in the (*emic*) hieroglyphic corpus is currently 13 different vessel types.

mycological research carried out among the Tzeltal Maya (Hunn 1977, Berlin, Breedlove and Raven 1974, and Lampman 2004) have generated detailed ethnotaxonomies and general ethnotaxonomic models which are applicable in the present work. These taxonomies are discussed in the next chapter along with indications pertaining to Maya iconography and hieroglyphic texts.

3.5. CENTIPEDES, SNAKES, AND DRAGONS: INTERDISCIPLINARY CONSIDERATIONS

In this chapter a specific interdisciplinary case-study will be discussed to examine the features of particular zoomorphic creatures whose identity has been under debate during the past two decades.[59] Since the identification of centipedes in the Maya hieroglyphic corpus and iconography in 1994 by Nikolai Grube and Werner Nahm (Grube and Nahm 1994: 702), epigraphers and iconographers alike have debated whether some of the zoomorphic serpentine creatures in Maya iconography depict imaginative snakes or centipedes. Based on the data provided below, I argue that most serpentine (ophidian) or chilopodous creatures with unrealistically depicted heads are neither snakes nor centipedes, but a conflation of both – and in some cases they possess characteristics of other animals, such as crocodiles. Consequently, these creatures should more aptly be designated as zoomorphs, monsters, centiserpents, or dragons. In the present chapter the topic will be examined using iconographic, epigraphic, zoological, and ethnozoological data.

In their 1994 article, Grube and Nahm call attention to a certain creature depicted on K1256 (see Figure 40) and to other related representations of the same entity in monumental art. They state that "it forms the corners of ancestor cartouches and the Skeletal Maw on the base of Pakal's sarcophagus in Palenque" (Grube and Nahm 1994: 702). In 1999 Erik Boot (Boot 1999: 2) recognized that the creature on Lintel 25 at Yaxchilan is similar to the centipede depicted on K1256 (see Figure 40). Boot (*ibid.*) also identified the two small hooks connected to the body of the creature as possible representations of centipede legs.

The hieroglyphic caption on K1256 was read as *sak bak nah chapat (u way bakel)*[60] by Grube and Nahm (1994: 702) and the first part was glossed as "white bone house centipede". Other examples of the word centipede are discussed by Boot (1999), who provides a set of different spellings of the word: **cha-pa-ta** (in K1256); **cha-pa-tu** (on a ceramic vessel discussed by Marc Zender in an unpublished manuscript); **cha-CHAPAT-ti** (ceramic vessel from Copan, Test Trench 4-42); **CHAPAT-tu** (Copan, Altar of Stela 13); and **CHAPAT** (numerous examples). These varied ways to spell the word for centipede and the outcome of the different arrangements, i.e., transliterations, are shown in Appendix A: Table 122).[61]

[59] The research material presented here was partially gathered and subsequently co-presented with Bon Davis as a workshop closing paper at the XXIVth Linda Schele Forum on Maya Hieroglyphic Writing at the University of Texas at Austin in March 2000. The original workshop closing paper was titled *Snakes, Centipedes, Snakepedes, and Centiserpents: Conflation of Liminal Species in Maya Iconography and Ethnozoology*, and it was later published as an article also (Kettunen and Davis 2004). What follows here is a modified and updated version of the original presentation and article. I would like to acknowledge the co-operation of Bon Davis in gathering and analyzing part of the data presented here. Also, I would like to thank Nancy Elder, the head librarian of the Biological Sciences Library at the University of Texas at Austin for searching and making available numerous articles relating to the topic of the present chapter.

[60] With current (2005) modifications the caption can be read as **SAK-B'AK-ka na-ja cha-pa-ta u-WAY B'AK-le** (*Sak B'ak Naj Chapa[h]t uway B'ak[e]l*).

[61] For dictionary entries of the word for centipede in various Maya languages, see Appendix A: Table 114. For dictionary entries and epigraphic entries of other animals discussed in this chapter, see Appendix A: Table 115 through Appendix A: Table 123).

Figure 40: Detail from a Late Classic Phase 2 cylindrical vase showing two *wayob'*: a Deer Dragon (deer-serpent) and a double-headed chilopodous dragon, *Sak B'ak Naj Chapa[h]t* (photo by Justin Kerr; File no. K1256)

Most of the creatures in Maya iconography with heads identified as centipede heads by Grube, Nahm, and Boot should be defined, more accurately, as conflations of different animals. Combining an imaginative centipede-like head with a snake or serpentine body is a common feature in Maya iconography. Regarding the example noted by Erik Boot (1999: 2) of Lintel 25 from Yaxchilan, I believe that the small "hooks" connected to the body of the creature are not centipede legs, as suggested by Boot, but instead protruding vestigial hind limbs[62] (rear legs) of the family *Boidae* snakes (such as *Boa constrictor*) found throughout the Maya lowlands (see Kettunen and Davis 2004: Fig. 3).[63] The head of the creature in question is depicted in a number of different ways in Maya iconography. Most commonly the head is skeletal, has large eyes, a prominent forehead (supraorbital plate), beard-like appendage below the mandible, and a set of teeth or fangs inside the mouth or maw. Skeletal heads also have a set of two claws or teeth / fangs / incisors / maxillae / maxillapeds at the far end of the upper jaw or maxilla (see Figure 41).

[62] According to Frank (1979: 44), the vestigial 'legs' serve no functional purpose. However, according to Anonymous (n.d.f.), the male uses his larger limbs to stimulate the female during mating. In addition to the genus *Boa* snakes (such as *Boa constrictor*), this is also the case with other species (such as anacondas) in the *Boidae* family (see Soomro [2001]). According to Breen (1974: 319), the vestigial hind limbs are longer and more prominent in males than in females.

[63] The middle part of the ophidian body, depicted on Lintel 25, is segmented, which might lead one to the false impression that it is a depiction of centipede somites or body segments. However, I suggest that this part of the creature represents the ventral part of a snake. It is possible to distinguish designs that possess indications of either *Boa constrictor* or *Bothrops asper* body patterns below and above the middle part of the body (see Kettunen and Davis 2004: Figs. 3 and 28).

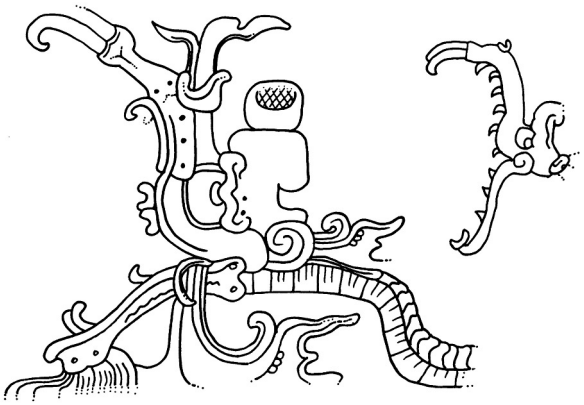


Figure 41: Comparison of two dragon-like zoomorphic heads from Lintel 39, Yaxchilan, and from K1256 (drawings by the author based on a drawing by Ian Graham [1979: 3:87] and on a photo by Justin Kerr, respectively)

One of the most distinctive features of these skeletal creatures is the aforementioned set of two fangs or teeth at the end of the upper jaw. These are clearly present on K1256, Yaxchilan Lintel 39 (see Figure 41), and numerous other monuments, ceramic vessels, and miscellaneous portable items such as the following: a carved bone from Tikal Burial 116 (see Kettunen and Davis 2004: Fig. 5), House A medallions at Palenque (see Robertson 1985b: Fig. 119a), Stelae D and H and Structure 9N-82 at Copan (see Schele and Miller 1986: Fig. III.8), the bicephalic headdress creature on Yaxchilan Lintel 25, and K1180, K1392, K1523, K1609, K2700, and K8150. In addition, the fangs or teeth are present in the logogram for centipede: **CHAPAT** (see Appendix A: Table 122). In the case of the principal dragon-like creature on Yaxchilan Lintel 25, K2572, and hundreds of other occurrences of dragon-like creatures, the inner fangs are present but the prominent skeletal premaxilla teeth or fangs are absent (see Kettunen and Davis 2004: Figs. 9 and 10). Furthermore, the creature depicted on Yaxchilan Lintel 25 has three fangs instead of two, disagreeing with the fact that centipedes have a set of two primary maxillae (see Kettunen and Davis 2004: Figs. 11 and 12).[64]

While the chilopodan attributes in the iconography of imaginative creatures in Maya art are plentiful, the abundance of different species of snakes in Mesoamerica has had a yet greater impact on the artistic traditions of the Maya and other Mesoamerican cultures. However, as with centipedes, most snake-like or serpentine / ophidian creatures in Maya art seem to be conflated with attributes of other animals to form imaginative creatures. Conversely, when rendered in a more realistic manner, one can be more or less certain that the intended creature is a snake and not an imaginative beast (see Kettunen and Davis 2004: Fig. 17, left column).

It is possible to identify, with certain restrictions, different species of snakes in Maya art. This can be done both with the realistically rendered snakes and with snake bodies pertaining to imaginative heads. The rattlesnake (*Crotalinae spp*.) with its diagnostic rattle attached to the last caudal vertebrae is a common theme in Maya art – especially in the northern part of the Maya area – and easy to recognize without having to study body patterns or other features of the snake. However, by looking at the body patterns it is possible to identify at least groups of different snakes. A common body pattern of snakes in Maya art is that of a V-shaped pattern diagnostic of (at least) *Bothrops asper*, *Crotalus durissus* (tropical rattlesnake) and *Boa constrictor*, present in numerous depictions of snakes or snake bodies in Maya art (see Kettunen and Davis 2004: Figs. 17 and 18). This pattern is probably also the graphic origin for the T566 sign.

All things considered, most Mesoamerican artistic traditions seem to have a common feature of conflating different animal species to render imaginary dragon-like creatures that have attributes of

[64] While explicit depictions of centipedes are scarce or nonexistent in the Maya iconography, in the art of other Mesoamerican cultures centipedes are frequently portrayed in a more realistic manner (see Kettunen and Davis 2004: Figs. 13-15).

centipedes, snakes, crocodiles, and possibly other animals, such as sharks and lizards.[65] This practice is essentially a worldwide phenomenon and examples from Chinese, Indian, Near Eastern, and Mediaeval European Art are abundant.

Ethnozoological Considerations: The Case of Tzeltal Folk Zoology

The following is based mostly on Eugene Hunn's (1977) work concerning Tzeltal folk zoology, and it is not to be taken as a pan-Maya approach on zoology. However, it is worth noticing the fact that Western scientific taxonomy has little to do with Tzeltal taxonomy – a fact that applies to all Mesoamerican cultures (and to all non-Western cultures for that matter). Westerners might see similarities between various animals and, for example, between different iconographic details that simply are not there in the native taxonomies. As a result, familiarity with the Maya way(s) of classifying animals is crucial in Maya studies involving research on zoological issues – whether we are dealing with iconography, epigraphy, or any other branch of Maya studies.

On centipedes, Hunn (1977: 309-310) writes: "Centipedes (class CHILOPODA) are included in the extended range of this taxon [diplopoda / millipedes] by a few informants and may be known as *ti'wal mokoch*[66] 'biting millipedes' […]" In Hunn's work centipedes are classed (descriptively) as *xulub' chan* ("horned bug" or "horn-snake") by his Tzeltal informants. According to Hunn (1977: 310) "many informants are unfamiliar with this taxon, naming it descriptively as *tzahal chan* 'red bug' or *pehch hol chan* 'flat-headed bug'. Others include it within the extended range of the preceding taxon as *kps* [*sic*] *mokoch* or *ti'wal mokoch* 'biting millipede'."

The list and description of various snakes in Hunn's (1977) work is extensive and only a few species will be discussed here. The Tzeltal word for (generic) snake is *chan*, which also forms the last part of the names of many snakes, such as *'ajaw chan (Crotalus durissus & Pituophis lineaticollis), tz'in te' chan (Bothrops godmani), 'ik'os chan (Bothrops nummifer), kantéla chan (Micrurus spp.), me' tz'isim (Lampropeltis triangulum), ha'al chan (Thamnophis spp.), tz'ib'al chan (Caniophanes schmidti), mokoch chan, p'ahsum chan (Tropidodipsas fischeri), xch'ox chan (Oxybelis aeneus), yax 'itah chan (Oxybelis fulgidus & Leptophis spp.), p'ehel nuhkul chan (Leptodeira septentrionalis), chihil chan (Spilotes pullatus),* and *lukum chan (Leptotyphlops phenops)*.

Interestingly, the word for *Boa constrictor* is *masakwáto* (variants: *masakwáto chan, masa'wáto,* and *masa'wáte*) – a Nahua loan word originally meaning "deer-snake", which translates in Tzeltal as *chihil chan* – being another snake, *Spilotes pullatus* or Mexican rat snake. The same word or a cognate (*chij chan* or *chijil chan*) is also found in a number of Maya ceramic texts describing a *way* creature with a snake body, zoomorphic head, deer antlers, and a deer ear (see Figure 40). Worth of noticing is also the descriptive term for centipede, *xulub' chan*, in Tzeltal (see above).

The Tzeltal word for gopher snake (*Pituophis lineaticollis*) and for tropical rattlesnake (*Crotalus durissus*) is the same (*'ajaw chan*), but according to Hunn (1977: 239) "the fear associated with this animal suggests that the rattlesnake, though rarely encountered, is the focal referent of this category". The word *'ajaw chan* and its cognates seem to refer primarily to rattlesnakes in other lowland Maya languages: for example, *ahaw kan* in Yukatek (Barrera Vásquez 1980: 4; sources 1, 2, 3, 5, 7, 8, and 13 [see page 315 for the key to sources]) and *aja chon* in Tzotzil (Hurley Delgaty and Ruíz Sánchez 1978: 14). Furthermore, Kaufman and Norman (1984: 115) trace the word to proto-Ch'olan *'ajaw chan* and to Proto-Mayan *'aajaaw kaan*.

In Maya iconography, rattlesnakes are rather easy to recognize by the rattle of the snake (as noted above) – especially in monumental architecture. However, in Maya ceramics either rattlesnakes or the

[65] For the Western zoology and taxonomy of the species discussed in this chapter, see Kettunen and Davis (2004: 14-25).
[66] Orthography revised here and below.

rattles of the rattlesnakes are relatively rare: in the Kerr corpus there are only three clear examples of rattlesnake rattles: in K2706, K5226, and K5635. Conversely, out of the nine examples of "Deer Snakes" or "Deer Dragons" in the Kerr corpus, namely in K998, K1256, K1384, K1653, K2572, and K7794, six have a "Flaming Ajaw" head at the end of the tail (in the other three, K1646, K2595, and K3150, they either have another type of head or none at all). The "Flaming Ajaw" motif could conceivably be a reference to *ajaw chan* making the "Deer Dragon" a dragonish-deer-boa-rattlesnake. At this point this idea can only be a suggestion.

Along with factual snakes, Hunn (1977: 246) also lists a few "hypothetical snakes" or "apocryphal species" found in the Tzeltal folklore. One of them is, interestingly enough, glossed identically with the name for centipede *xulub' chan* or "horned snake". As cited in Hunn (*ibid.*) "this huge snake has horns like a bull, eyes like the headlights of a truck, and in times past made the underground passages for the rivers by smashing through the rock". Another imaginary snake is *chitam chan*, or "pig snake". According to Hunn (*ibid.*) "it may be apochryphal [*sic*] or refer to the fer-de-lance (*Bothrops asper*)". The snake "is said to be large and deadly and to grunt like a pig: if you see one count to thirteen before running or suffer a fatal bite" (*ibid.*).

To elucidate the difference between western zoological taxonomy and Tzeltal animal taxonomy (Hunn 1977), the word *chan* provides a useful example. As has already been demonstrated, the word *chan* can be applied to other living creatures besides snakes. These include centipedes, various reptiles, and an assortment of insects.[67] In Hunn's (1977: 134) words:

> Two, perhaps three, polysemous uses of the term chan are distinguished. $Chan_1$ is the name applied to the 'snake' complex. $Chan_2$, sometimes distinguished as ch'uhch'ul chan 'small (pl.) bug', refers to a residual category of beetles. In addition, practically any animal may be referred to in certain contexts as chan, e.g. chanul ha'_1 names a complex that includes several orders of aquatic insects, while chanul ha'_2 is occasionally used to refer to certain types of waterbirds. K'alel chan is a species of lizard and is not considered to be a snake (i.e., $chan_1$). Tzotzil holol chan refers to a worm of the phylum ASCHELMINTHES. Chanul 'ako', chanul 'aha chab', etc., are variant forms of names for a type of wasp and the honey bee respectively. Thus the morpheme chan is distributed among names for a wide variety of animals. Furthermore, the form xchanul [pp + chan + rs] can be glossed as 'its body' in reference to a variety of animals. (Hunn 1977: 134)

[67] According to Hunn (1977), the (classificatory) term *chan* encompasses various species, besides snakes and centipedes, such as *tzotzil holol chan* ("hair-of-the-head critter" or Horse-hair worm [ASCHELMINTHES: NEMATOMORPHA: Gordioidea], *xkoen chan* [CRUSTACEA: Isopoda: Porcellionidae / Armadillididae], *xk'ohowil chan* [INSECTA: Odonata: Anisoptera: spp. (larvae)], *hawhaw chan* [INSECTA: Hemiptera: Corixidae / Notonectidae], *tzihil chan* [INSECTA: Hemiptera: Reduviidae: *Pothea* sp. / *Pselliopus* sp. / *Repipta* sp. / *Zelus* sp. // Piesmatidae // Lygaeidae //Pyrrhocoridae // Coreidae // Pentatomidae], *b'utb'ut 'it chan* [INSECTA: Neuroptera: Myrmeleontidae (larva)], *chan* [INSECTA: Coleoptera: Carabidae: Harpalini / Oryptini / Pterostichini], *hawhaw chan* [INSECTA: Coleoptera: Dytiscidae], *mayil chan* [INSECTA: Coleoptera: Gyrinidae / Hydrophilidae], *chan* [INSECTA: Coleoptera: Lycidae / Melyridae / Cleridae], *xp'ahk'in te' chan* [INSECTA: Coleoptera: Elateridae], *chan* [INSECTA: Coleoptera: Erotylidae / Endomychidae / Coccinellidae], *tuluk' chan* [INSECTA: Coleoptera: Meloidae: *Meloe laevis* / *Meloe nebulosus*], *tu tzis chan* [INSECTA: Coleoptera: Tenebrionidae: Tenebrioninae: *Eleodes* sp.], *wayway chan* [INSECTA: Coleoptera: Zopheridae: *Zopherus jourdani*], *hse' te' chan* [INSECTA: Coleoptera: Cerambycidae: Aseminae / Clytinae], *chan* [INSECTA: Coleoptera: Chrysomelidae: sp.] *chanul chenek'* [INSECTA: Coleoptera: Chrysomelidae: Alticinae: (bean parasite)], *chan* [INSECTA: Coleoptera: Chrysomelidae: Alticinae: (other spp.)], *chan* [INSECTA: Coleoptera: Chrysomelidae: Cryptocephalinae / Eumolpinae / Galerucinae], *hmil mut chan* [INSECTA: Coleoptera: Curculionidae], *b'osb'os chan* [INSECTA: Diptera: Culicidae: (pupae)], *k'alel chan* [CHORDATA: REPTILIA: Squamata: Teiidae: *Ameiva undulata* / *Cnemidophorus* sp.], *k'alel chan* [CHORDATA: REPTILIA: Squamata: Anguidae: *Barisia morletii*], *'ohkotz chan* [CHORDATA: REPTILIA: Squamata: Anguidae: *Gerrhonotus liocephalus*], and *chanb'alam* [MAMMALIA: Primates: Hominidae: *Homo sapiens*].

Although there are marked differences in the Tzeltal ethnotaxonomy and Western scientific taxonomy, the general classificatory principles in the Tzeltal ethnozoology are similar to the scientific zoological taxonomy (Hunn [1977: 71] provides a 76 % one-to-one correspondence between Tzeltal generic taxa and Western scientific taxa). The differences are both inclusive and exclusive, i.e., various taxa in Tzeltal ethnozoology are classified as belonging to the same taxa in scientific taxonomy, and one single taxon in Tzeltal ethnozoology is classified as belonging to two or more taxa in scientific taxonomy. Further differences are to be found in the treatment of animals that belong to the same class, order, or family in the scientific taxonomy, but are treated as another taxon in Tzeltal ethnozoology based on shared features with animals belonging to other classes, orders, or families.[68]

[68] One example of this is the order of *Chiroptera* (or bats) that belong to the class of mammals in scientific taxonomy, but to the taxon of birds in the Tzeltal taxonomy. The reason behind this is obvious, as bats fly, and, accordingly, they resemble birds (Hunn 1977: 59). Another example is the armadillo that bears a resemblance to reptiles as they do not have hair (*ibid.*). Folk tales among the Tzeltals explain these *prima facie* anomalies this way (Hunn 1977: 59): "Bats are transformed shrews […] *ya'al b'e* 'shrew' attempts to jump across a trail (*b'e*). If he fails in this attempt he dies. This explains why shrews are so often found dead in the middle of the trail. If he succeeds he is transformed into a bat (*ya xq'ahta ta sok'*)."

4. TYPOLOGICAL CLASSIFICATION OF NASAL MOTIFS IN MAYA ART

4.1. ORIGIN OF THE DESIGNS AND PARALLEL MOTIFS IN OTHER ICONOGRAPHIC CONTEXTS

While many designs of nasal motifs are either abbreviated or stylized forms of unknown origin, several shapes can be traced to existing objects or entities either in the natural world or in the assembly of man-made artifacts. One of the standard nasal motifs (especially in ceramics) is a design that probably suggests a flower, flower bud, or receptacle (see Figure 42 through Figure 47). Another design has its counterpart in the physical world as a jadeite bead (or other valuable stone), and yet another seems to represent a tubular jadeite assemblage that was used frequently as an ear ornament by the elite Maya (see Figure 54 and Figure 55).

Floriform motifs are abundant in Maya art and they are manifested in numerous different shapes and forms, from realistic depictions of flowers to abstract and imaginative representation of flowers and flowering plants. Floriform motifs are represented in Maya art in both profile and in frontal view, with the profile depictions being the most realistic representations of flowers (for a good example of numerous different portrayals of floral motifs in Maya art, see the "Deletaille" vase in Appendix A: Figure 185). The iconography of floral motifs has been discussed earlier by numerous scholars, including Hellmuth (1987), Robertson (1985a), and Taube (2004), and the association of floriform motifs and nasal motifs by Houston and Taube (2000), Saturno, Taube, and Stuart (2005), and Taube (2001; 2004).

While flowery motifs are abundant in Maya iconography, straightforward and realistic depictions of flowers as nasal motifs are relatively rare in Maya art. Although many different types of nasal motifs resemble flowers, many nasal motifs of supposed floriform outline are indistinguishable from ossiform shapes (see Figure 47 and page 106 onwards). Unambiguous cases of floriform nasal motifs are present, for example, on K504 (a Late Classic Phase 2 cylindrical vase; see Table 78), K4485 (a Late Classic Codex Style cylindrical vase; see Figure 45 and compare to Figure 46), K4549 (a Late Classic Phase 2 cylindrical vase; see Figure 42 and compare to Figure 43 and Figure 44), and in Smith (1955: Fig. 72j; a Late Classic Phase 1 tripod vase; see Table 78), but many other nasal motif shapes presented in Figure 42 (a-c), and in Table 32, Table 33, and in Table 35 probably suggest flowers as well.

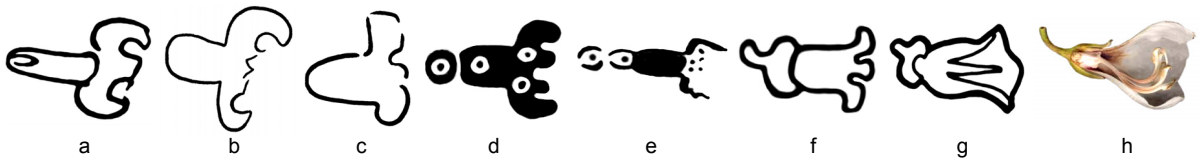


Figure 42: Floriform motifs from Maya art: (a) nasal motif from K7669 (image rotated 70 degrees clockwise); (b) nasal motif from K2799; (c) headdress (nasal?) motif from K2096; (d) receptacle or sepal part of the floral motif from K6641; (e) nasal motif from K4549 (image rotated horizontally); (f) flower motif from K5884; (g) flower motif of a flowering tree from the balustrade of the east stairs from the South Temple of the Great Ballcourt, Chichen Itza; (h) flower of *Ceiba glaziovii* (Figures a-f: drawings by the author based on Justin Kerr's photos; figure g: drawing by the author based on a drawing by Linda Schele in Schele and Mathews 1998: Fig. 6.41; figure h: photo by Marcos Capelini in Hinsley 2005)

Figure 43: A Late Classic cylindrical vase (photo by Justin Kerr [File no. K6641])

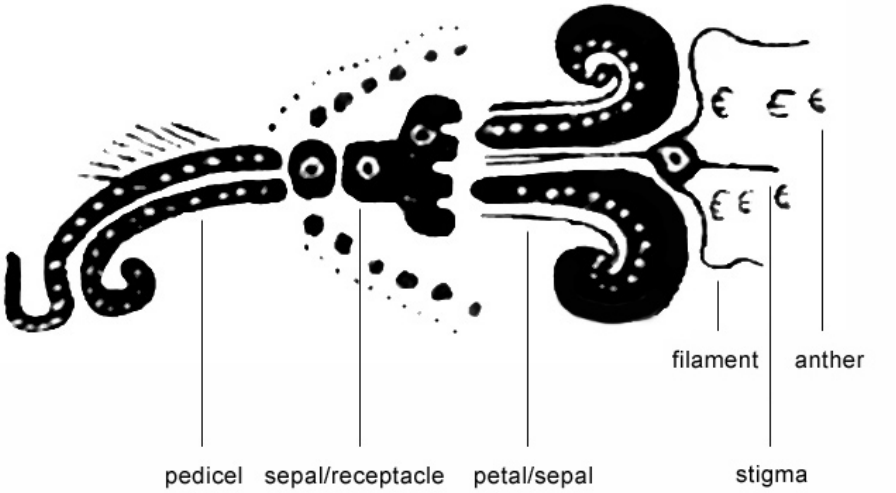
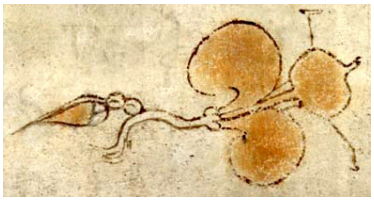
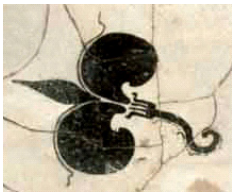


Figure 44: Hypothetical morphology of the floral motif on K6641 (Motif adapted from Justin Kerr's photo; designations after Koning 1994)

Figure 45: An uncommon nasal motif (detail from a photo by Justin Kerr [File no. K4485])



a. Detail from K6436
(modified after Kerr n.d.a.)



b. Detail from K635
(modified after Kerr n.d.a.)

c. Detail from K2358
(modified after Kerr n.d.a.)

Figure 46: Floral motifs in Maya ceramics

Figure 47: Trapezoidal slab from Palenque (photo by Mark Van Stone [in Van Stone 2000: Fig. 17])

One of the first appearances of the floral shape motif can be found on La Venta Altar 4 (see Figure 48). This motif shows a striking resemblance to some of the type 'sc w/f' nasal motifs in Maya art, whether there is a direct iconographic evolution or not. Although floral motifs are a very common feature in all of Mesoamerica, and pictorial representations of flowers and plants may have evolved independently from other cultures, there appears to be iconographic continuity from Olmec times onwards in many respects, including, for example, the representation of floral motifs and round nasal motifs (see Figure 49).

Figure 48: Altar 4, La Venta (after Reilly 1995: Fig. 30)

a. Detail from Monument 19, La Venta, Tabasco, Mexico (after Taube 1995: Fig. 6a)

b. Detail from the polychrome mural above the Oxtotitlan cave entrance, Guerrero, Chilapa, Mexico (after Reilly 1995: Fig. 27)

c. Detail from Stela 1, La Mojarra, Veracruz, Mexico (adapted after a drawing by George Stuart in Sharer 1994: Fig. 3.6)

Figure 49: Representations of round nasal motifs in the artistic traditions of other Mesoamerican cultures

Another common series of motifs in Maya iconography is a group of designs that are similar in shape to the distal end of the femur of most mammals including human beings, with tripartite internal designs (Robertson's [1985b: Figs. 227, 229, and 247]) "ajaw beads / ajaw bones" (see Figure 52 and Table 28). Besides functioning as nasal motifs, this group of designs is found in numerous other settings in Maya art with a likely association to some type of revered or precious quality. Freidel, Schele, and Parker (1993: 202) include one form of these designs (as a compound motif) in the concept of *ch'ulel* or "soul-stuff" (derived from a Zinacantan Tzotzil concept described by Evon Vogt in his 1976 book *Tortillas for the Gods: A Symbolic Analysis of Zinacanteco Rituals*), although they do not discuss the origin of the motifs or the meaning of isolated designs. The tripartite internal designs of these motifs also have parallels in the sub-type 'ab' of round and oval designs of nasal motifs found in many other contexts in Maya art (see Figure 51, Figure 50, and Table 34; for the classification of nasal motifs, see Chapter 4.2).

Figure 50: Detail from K5057 (photo by Justin Kerr)

a. Nasal motif (typology: round/ab) from a Late Classic Phase 2 (T:V) cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K501])

b. Nasal motif (typology: round/ab) from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K7287])

c. Nasal motif (typology: round/ab) from a Late Classic Phase 2? Juleki Cream-polychrome type cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K7432])

d. Nasal motif (typology: round/ab) from a Late Classic Phase 2 (T:V) cylindrical vase (adapted after a photo by Justin Kerr in Robicsek and Hales 1981: Table 15b)

e. Nasal motif (typology: round/ab) from a Late Classic Phase 2 Juleki-related polychrome dish (adapted after a photo by Justin Kerr in Coe 1982: Fig. 45)

Figure 51: Type 'round/ab' nasal motifs in ceramics

Schele and Miller (1986: 285) identified the nasal motif of K'inich Janaahb' Pakal I on the sarcophagus lid in the Temple of the Inscriptions at Palenque as a bone (see Figure 52d; for further discussion on the identification and its ramifications, see Chapter 4.2.1). However, there seems to be an overlap of this motif with other designs varying from plain bone-like shapes to round or oval ones with tripartite inner elements (see Table 28 and Figure 42).

Some of the motifs obviously represent actual bones – in all likelihood mammal femurs (see Figure 53) – as seems to be the case of the examples in the first column of Table 28. However, whether or not the top element of the tubular motifs or the isolated (alleged) ossiform motifs represent actual bones, is debatable. All in all, there appears to be an overlap in the iconographic representations of the motifs in this group since various shapes of the motifs seem to be indistinguishable from each other and since some of the motifs in this group even have potential parallels in floriform designs discussed above (see Figure 42 and Figure 47). Also, the possibility that some of the slightly flaring undiagnostic motifs might represent maize kernels cannot be ruled out.

a. Nasal motif (typology: sc/sc2) from the Temple of the Foliated Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 153)

b. Nasal motif (typology: sc/sc2) from the Temple of the Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 9)

c. Nasal motif (typology: sc/sc2) from the Temple of the Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 9)

d. Nasal motif (typology: sc/ab) from the Sarcophagus Lid, Temple of the Inscriptions, Palenque (redrawn after Robertson 1985a: Fig. 73)

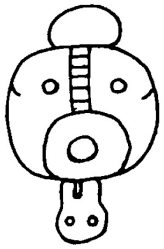
e. Nasal motif (typology: sc/ab) from Lintel 3, Temple IV, Tikal (redrawn after Jones and Satterthwaite 1982: Fig. 74)

f. Nasal motif (typology: sc/ab) from Stela J, Quirigua (redrawn after Looper 2003: Fig. 3.31)

g. Detail from the Temple of the Sun Tablet, Palenque (redrawn after a drawing by Merle Greene Robertson in Robertson 1991: Fig. 95)

h. Detail from the Sarcophagus lid, Temple of the Inscriptions, Palenque (redrawn after a drawing by Merle Greene Robertson in Schele and Miller 1986: Pl. 111a)

i. Detail from the Sarcophagus lid, Temple of the Inscriptions, Palenque (redrawn after a drawing by Merle Greene Robertson in Schele and Miller 1986: Pl. 111a)



j. Detail from the Temple of the Foliated Cross Tablet, Palenque (adapted after a drawing by Merle Greene Robertson in Robertson 1991: Fig. 153)

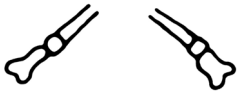
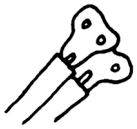
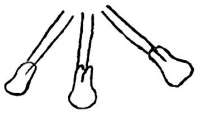
k. Detail from the Sarcophagus lid, Temple of the Inscriptions, Palenque (adapted after a drawing by Merle Greene Robertson in Schele and Miller 1986: Pl. 111a)

l. Detail from the Temple of the Foliated Cross Tablet, Palenque (adapted after a drawing by Merle Greene Robertson in Robertson 1991: Fig. 153)

Figure 52: Various forms and settings of the "ajaw bead" motif in monumental art

Figure 53: Posterior and anterior aspects of the distal end of a human left femur (modified after DeAntonio, Holencik, and Peterson n.d)

Table 28: Nasal motifs with potential ossiform shapes

Tubular bone-like nasal motifs :	Tubular nasal motifs with ossiform top elements:	Undiagnostic ossiform? nasal motifs (plain and tubular):	Nasal motifs with diagnostic inner elements:
a. Nasal motif (typology: bone/BO2) from Stela 33, Naranjo (redrawn after Graham 1978: 2:87)	b. Nasal motif (typology: bone/BO2) from Lintel 13, Yaxchilan (redrawn after Graham and von Euw 1977: 3:35)	c. Nasal motif (typology: sc/sc2) from the Temple of the Foliated Cross Tablet, Palenque (redrawn after Robertson 1991: Fig. 153)	d. Nasal motif (typology: sc/ab) from the Sarcophagus Lid, Temple of the Inscriptions, Palenque (redrawn after Robertson 1985a: Fig. 73)
e. Nasal motif (typology: bone/BO2) from Stela 1, Xultun (redrawn after von Euw 1978: 5:11)	f. Nasal motif (typology: bone/BO2) from Stela 4, Machaquila (redrawn after Graham 1967: Fig. 51)	 g. Nasal motif (typology: bone/BO3) from the Temple of the Foliated Cross Tablet, Palenque (after Robertson 1991: Fig. 153)	 h. Nasal motif (typology: bone/BO3) from the Temple of the Foliated Cross Tablet Palenque (after Robertson 1991: Fig. 153)
i. Nasal motif (typology: bone/BO2) from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style tripod vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K1604])	j. Nasal motif (typology: bone/BO2) from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (drawing by the author after a roll-out photo by Justin Kerr [Kerr File No. K531])	 k. Nasal motif (typology: bone/BO3) from a Late Classic Phase 2/3 (T:V) cylindrical vase (drawing by the author after a roll-out photo by Justin Kerr [Kerr File No. K4055])	l. Nasal motif (typology: bone/BO3) from a Late Classic Phase 2 Chama Polychrome: Orange-slipped Variety bowl (adapted after a roll-out photo by Justin Kerr [Kerr File No. K2929])

With regard to the top element of tubular nasal motifs, there seems to be two archetypal shapes related to the motifs discussed above: round and ossiform. Tubular motifs with round elements, especially, show a striking resemblance to ear ornaments worn by the Maya elite (see Figure 54, Figure 55, Appendix A: Figure 177, Appendix A: Figure 178, and Appendix A: Figure 179).

a. Detail from Lintel 41, Yaxchilan (photo by Justin Kerr in Schele and Miller 1986: Plate 78)

b. Detail from a Late Classic Phase 2 (T:V) cylindrical vase (adapted after a photo by Justin Kerr [Kerr File No. K5505])

c. Detail of a jadeite plaque from Nebaj (adapted after a photo by Justin Kerr [Portfolio No. 4889])

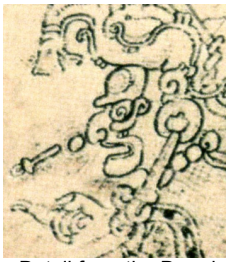
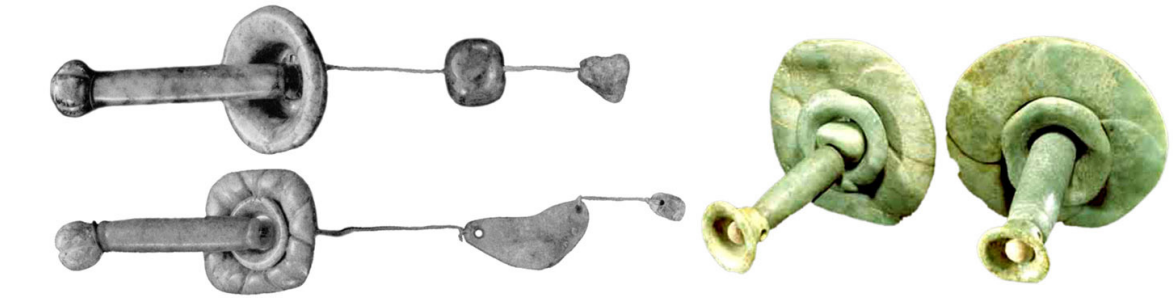
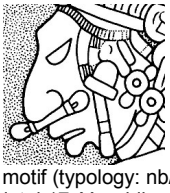

d. Detail from the Dresden Codex, page 9 (adapted after Förstemann 1880)

Figure 54: Examples of tubular ear ornaments in Maya art

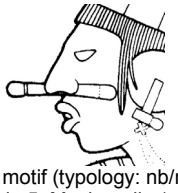


a b

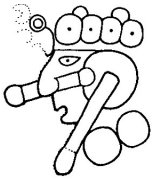
Figure 55: (a) Two (hypothetical) Late Classic jadeite earflare assemblages from the Cenote of Sacrifice at Chichen Itza (adapted after Coggins 1984: Fig. 64); (b) Jadeite earflares (adapted after Kerr n.d.b. [File no. 2816])



a. Nasal motif (typology: nb/nb-BO1) from Lintel 17, Yaxchilan (after Graham and von Euw 1977: 3:43)

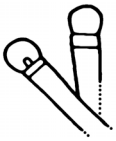


b. Nasal motif (typology: nb/nb-BO1) from Stela 5, Machaquila (adapted after Graham 1967: Fig. 53)



c. Nasal motif (typology: nb/nb-BO1) from Stela 14, Uxmal (adapted after Graham 1992: 108)

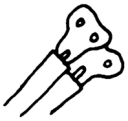
d. Nasal motif (typology: bone/BO1) from Stela 2, Machaquila (redrawn after Graham 1967: Fig. 44)



e. Nasal motif (typology: bone/BO1) from Stela 11, Seibal (redrawn after Graham 1996: 7:34)

f. Nasal motif (typology: bone/BO1) from Stela 1, Ixkun (redrawn after Graham 1980: 2:139)

g. Nasal motif (typology: bone/BO3) from Stela 3, Machaquila (redrawn after Graham 1967: Fig. 49)



h. Nasal motif (typology: bone/BO3) from the Temple of the Foliated Cross Tablet Palenque (after Robertson 1991: Fig. 153)

i. Nasal motif (typology: bone/BO3) from Stela F, Quirigua (redrawn after Looper 2003: Fig. 4.16)

j. Nasal motif (typology: bone/BO2) from Stela 1, Xultun (redrawn after von Euw 1978: 5:11)

k. Nasal motif (typology: bone/BO2) from Lintel 13, Yaxchilan (redrawn after Graham and von Euw 1977: 3:35)

l. Nasal motif (typology: bone/BO2) from Stela 33, Naranjo (redrawn after Graham 1978: 2:87)

Figure 56: Tubular nasal motifs with varying top elements in monumental art

In contrast to the round motifs (as nasal motifs or top elements of tubular ear ornaments), the ossiform nasal motifs may either indicate actual bones, ossiform designs made out of precious material, or artistic representations of something else (for further analyses, see Chapter 4.2.1).

Artifacts resembling artistically depicted nasal motifs are abundant in the archaeological corpus and in the corpus of unprovenienced artifacts. However, whether or not *actual* nose ornaments (indisputably known to have been worn by an individual or known to have been placed post-mortem) are to be identified in archaeological contexts, is a complicated question. This is due to the fact that knowing how such an item would shift in the decomposition process and how it would appear in the process of excavating a burial is difficult. A nose ornament could conceivably fall down from the nasal area (in

cases where bodies are interred in a supine position) and be relocated anywhere around or inside the skull (see Figure 57). Consequently (depending on the shape of the ornament), the item could easily blend with ear ornament assemblages, pectorals, collars, etc. Also, in the case of nose ornaments made of perishable materials (such as flowers) the item would not appear in the archaeological record at all (unless pollen studies are carried out). However, it is possible that items may have been placed in the nasal area *post-mortem* to symbolize some sort of status of the deceased (see Chapter 7 for further discussion).

Figure 57: Plan drawing of the sarcophagus, Temple of the Inscriptions, Palenque (adapted after a drawing by Linda Schele in Schele and Mathews 1998: Fig. 3.29)

One group of nose ornaments, tubular bones, does, however, show in the archaeological record. Such bones have been found in a context that suggests they were nose ornaments. Coe (1959: 61-62) provides the following description pertaining to Burial 6 (small natural cave interment on a hillside northeast of Structure O-13) at Piedras Negras:

> Satterthwaite (1934), quoting Dr. Mary Butler who excavated [the bone tubes], gives the following description of these tubes which accompanied Burial 6. "Two bone tubes about 13 cm. long, about 2.3 cm. in diameter, decorated in each case on the front with a wide band formed by two parallel lines enclosing a conventionalized snake head, shown in profile with simplicity and restraint. The backs were plain except for bands of rosettes encircling each end. The designs were carved in low relief. The serpent band in one case slanted from left to right, in the other from right to left, so that the two formed a complementary pair, probably worn on the breast. Three holes were bored in one tube in front of the snake head, arranged as at the points of a triangle; on the other tube, two of the corresponding holes were present, the third being begun but not carried through the bone. On these tubes were traces of red paint. They were found beside the skull, about 20 cm. away from it, and about on a line with the nose."

4.2. TYPES OF NASAL MOTIFS

> Man is, by nature, a classifying animal. His continued existence depends, in fact, on his ability to recognize similarities and differences among objects and events in his physical universe and to mark these similarities and differences linguistically. (Berlin, Breedlove, and Raven 1974: 25).

Determining designations for different designs of nasal motifs is a complicated task due to the fact that making a distinction between a given shape and its allographs is somewhat difficult. In the first phase of the analysis of the motifs, a relatively large number of different shapes were given their own designations. After a closer examination, some of the shapes turned out to be allographs of others and, consequently, the number was reduced considerably. The typology of nasal motifs was initially created for ceramics and later applied to monumental art.

Due to the fact that there are noticeable differences in the shapes of nasal motifs between these two categories of artwork, there was a need to modify the typology. However, rather than forcing the typology of ceramics onto monumental art, a few new designations were given to nasal motifs that seemed to differ considerably from those present in ceramics. Initially, 31 broad and 61 narrow designations were created to host nasal motifs in ceramics. The numbers in monumental art turned out to be 19 and 38, respectively. Of the 19 broad and 38 narrow designations, 3 and 10 new broad and narrow designations, respectively, were created for nasal motifs that were absent (or not documented) in the ceramic corpus of the present study.[69] Consequently, a total of 34 broad and 71 narrow designations exist in the present study (see Table 30 and Table 31).

The typological categorization was developed to differentiate shapes and designs that were formally dissimilar, i.e., significantly different in shape rather than, for example, size, level of elaboration, or color of the motifs in question. Due to the (still) relatively large number of different designations of the motifs, it is possible to group different classifications together to reduce the number of the labels to statistically significant categories. In the statistical analyses to follow, some of the designations are grouped together to detect and expose general distribution patterns of specific groups of nasal motif designs. However, the original number of designations was maintained in order to show possible similarities in distribution and to reveal potential allographs of *prima facie* different designs.[70] Also, the more subtle the distinctions between different designs are, the more they expose potential differences in distribution (whether diachronic, synchronic, or agent-focusing). There are also methodological grounds for the decision of preserving the original number of the designations (and the original designations *themselves*): a step straight to the conclusion that a given motif behaves in a certain way in any given analyses and using any parameters would considerably conceal, obscure, and abridge the scientific process which is the basis of this study.

[69] Some of these types, or designations, appear to be allographic (variants) of particular types of nasal motifs in ceramics. However, rather than speculating on which types of nasal motifs are variants of others, a statistical analysis of the distribution of these motifs was carried out to expose potential allographic motifs (see Chapter 5.3).

[70] The high number of different designations and the elastic manner of the classification procedure allows a more subtle distinction between various nasal motifs. The structure of the designation method also allows one to generate new sub-types if needed. This is important for future research in the event additional examples are brought to light in future excavations and publications.

The first (and thus far only) person to propose structured typological characterizations for nasal motifs in Maya art was Tatiana Proskouriakoff in her book *A Study of Classic Maya Sculpture* (1950).[71] Proskouriakoff (1950: 59-61) distinguishes between nine different types of – what she calls – nose beads. These are: (1) Nose bead below nose, (2) Tubular noseplug, (3) Ornate noseplug or abbreviated mask?, (4) Typical Late Classic tassel, (5) Aberrant prominent form, (6) Late aberrant form, (7) Toltec nose bead, (8) Toltec ornament worn under nose, and (9) Aberrant nose ornament. This typology will be contrasted to the designations used in this study in Table 29.

Table 29: Comparison between the descriptions of nasal motifs in Proskouriakoff (1950: 59-61) and in this volume

Proskouriakoff's (1950: 60-61) description:	Proskouriakoff's (1950: 60-61) code:	Description in this volume:	Designation in this volume (broad distinction):	Designation in this volume (narrow distinction:
Nose bead below nose, feather inserted	VI-G1, d'	nose bar	nb	nb-BO4?
	VI-G1, e'	nose bar with feather	nb w/f	nb w/f
Tubular noseplug, non-Classic	VI-G2, f'	nose bar	nb	nb-BO1
Ornate noseplug or abbreviated mask?	VI-G3, g'	dragon snout	ds	ds
Typical Late Classic tassel	VI-G4, h'	shuttlecock	sc	sc1
	VI-G4, i'	shuttlecock with feathers	sc w/f	sc w/f
	VI-G4, j'	round design with feathers	round w/f	round w/f
Aberrant prominent forms	VI-G5, k'	three knots with feathers	3 knots w/f	3 knots w/f
	VI-G5, l'	uncommon	unc.	unc.
	VI-G5, m'	uncommon	2nm	2nm-unc-round
Late aberrant form	VI-G6, n'	dragon snout?	ds?	ds?
Toltec nose beads	VI-G7, o'	two nasal motifs	2nm	2nm-round
	VI-G7, p'	uncommon	unc.	unc.
Toltec ornament worn under nose	VI-G8, q'	nose bar	nb	nb-unc.
Aberrant nose ornament	VI-H, r'	–	–	–

[71] Houston and Taube (2000: 265-273) have also classified various types of nasal motifs in their seminal study on pictorial representations of the senses in ancient Mesoamerica. However, included in the study are only nasal motifs that connote to breath and smell, excluding nasal motifs that have *prima facie* other connotations (such as all of Proskouriakoff's (1950: 59-61) typological classes except G4 (h'), G5 (m'), and G6 (n'). However, Houston and Taube's (2000: 265-273) work covers descriptions of various motifs that are absent in Proskouriakoff's (1950) study, partly due to the fact that the latter is based solely on monumental art, whereas the former has examples from ceramics, codices, and other portable items. The breath motifs and their connotations presented in Houston and Taube (2000) will be discussed in Chapter 7.

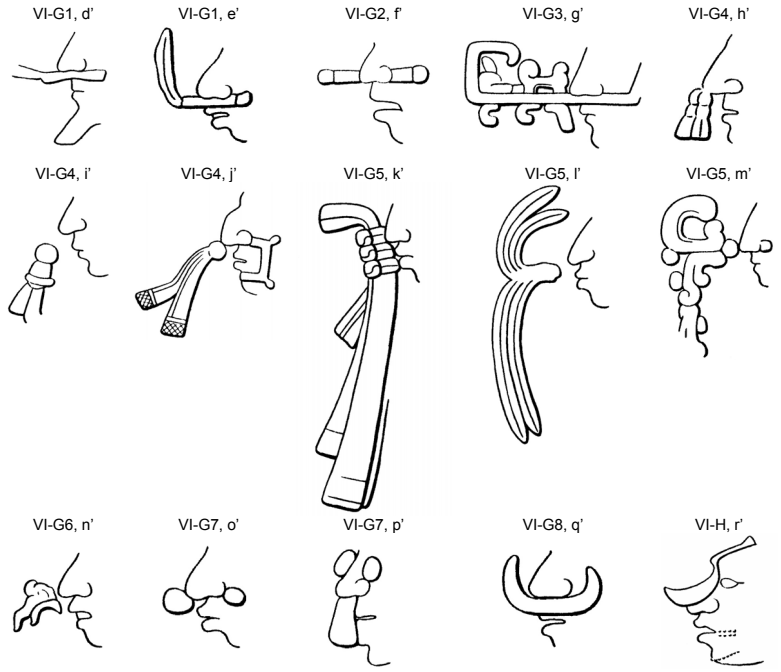


Figure 58: Nasal motifs in Proskouriakoff 1950: Fig. 20 (adapted)

In the following chapters different types of nasal motifs will be characterized in typological groups according to the categorizations presented in Table 30 and in Table 31.

Table 30: Typological groups of different nasal motifs

typology (broad):	typological group:	typology (broad):	typological group:
2 bones	tubular designs	bone	tubular designs
2 knots w/f	knots	dnm	dorsal nasal motifs
2 round	round and oval designs	ds	dragon snouts
2nm	2nm-type nasal motifs	knot w/f	knots
2-part	shuttlecocks, tassels, and separate multipartite motifs	mo	nasal motifs most commonly attributed to animal figures
2-part w/f	shuttlecocks, tassels, and separate multipartite motifs	nb	tubular designs
3 bones	tubular designs	nb w/f	tubular designs
3 knots w/f	knots	round	round and oval designs
3-part	shuttlecocks, tassels, and separate multipartite motifs	round w/f	shuttlecocks, tassels, and separate multipartite motifs
3-part w/f	shuttlecocks, tassels, and separate multipartite motifs	sc	shuttlecocks, tassels, and separate multipartite motifs
3pm	tripartite and quadripartite motifs	sc (2)	shuttlecocks, tassels, and separate multipartite motifs
3pm w/f	tripartite and quadripartite motifs	sc w/f	shuttlecocks, tassels, and separate multipartite motifs
4-part	shuttlecocks, tassels, and separate multipartite motifs	scroll	scrolls
4-part w/f	shuttlecocks, tassels, and separate multipartite motifs	silk	nasal motifs most commonly attributed to animal figures
4pm	tripartite and quadripartite motifs	ti	nasal motifs most commonly attributed to animal figures
4pm w/f	tripartite and quadripartite motifs	unc.	other designs
bf	nasal motifs most commonly attributed to animal figures	und.	(undetermined)

Table 31: Typological groups of different nasal motifs (broad and narrow designation)

typological group:	typology (broad):	typology (narrow):
1. shuttlecocks, tassels, and separate multipartite motifs	sc, sc (2), sc w/f, 2-part, 2-part w/f, 3-part, 3-part w/f, 4-part, 4-part w/f, round w/f	ab, ab (2), sc1, sc2, sc, sc (2), sc w/f, 2-part, 2-part w/f, 3-part, 3-part w/f, 4-part, 4-part w/f, round w/f
2. round and oval designs	round, 2 round	round, oval, disc, 2Rf, 2Ro, 2Rp
3. knots	knot w/f, 2 knots w/f, 3 knots w/f	knot w/f, 2 knots w/f, 3 knots w/f
4. tubular designs	bone, 2 bones, 3 bones, nb, nb w/f	BO1, BO2, BO3, BO4, BO-und., nb w/f, nb-BO1, nb-BO4, nb-unc.
5. dragon snouts	ds	ds
6. tripartite and quadripartite motifs	3pm, 3pm w/f, 4pm, 4pm w/f	3pm, 3pm w/f, 4pm, 4pm w/f
7. scrolls	scroll	scroll
8. dorsal nasal motifs	dnm	dnm
9. 2nm-type nasal motifs	2nm	2nm-(various)
10. nasal motifs most commonly attributed to animal figures	bf, mo, silk, ti	bf, mo, silk, ti
11. other designs	unc.	unc.
12. (undetermined)	und.	und.

Examples of the different categories of nasal motifs will be illustrated in the tables of the following chapters followed by a description and discussion of the various shapes. The upper level of the tables show examples from ceramics and the lower level from monumental art.[72]

4.2.1. SHUTTLECOCKS, TASSELS, AND SEPARATE MULTIPARTITE MOTIFS

This super-category hosts various types of nasal motifs whose general design is that of tapering towards the apex of the motif (i.e., towards the nasal area of the possessor of the motif). The basic shape can be conical, strobile, floriform, odontoid, or resembling a maize kernel. The tip can be pointed, blunt, or round, and the various basic forms can have foliaceous, feather-like, or cloth-like appendages hanging from them. The basic designs can also have one to three round motifs in front of the apex of the motif. All variants combined, this super-category is the second largest in the ceramic corpus of the present study (498 examples or 23.39 % of all nasal motifs) and third largest in monumental art (90 instances or 9.94 %). In ceramics, only tubular nasal motifs are more frequent (665 examples or 31.24 %) whereas in monumental art both tubular (435 items or 48.07 %) and round/oval (181 examples or 20.00 %) designs are more numerous.

[72] Unless otherwise indicated, examples from ceramics with K-numbers are either adapted from Justin Kerr's photos or drawn by the author based on Justin Kerr's photos. Note that in the case of most images the background has been cleared, faded out, or filled with the background color of the vessel by the author (for original photos, consult the source of the respective images). K-numbers refer to Kerr volumes (Kerr 1989, 1990, 1992, 1994, 1997, and 2000) and to other photographs taken by Justin Kerr that appear in his database (Kerr n.d.a.). CSU-numbers refer to Smith 1955 (Vol. II), MBD-numbers refer to Robicsek and Hales 1981, OG-numbers refer to Coe 1982, and TRC-numbers refer to Culbert 1993 (for further information see the *Nota Bene* section of the catalog of nasal motifs in ceramics [Appendix C]).

Table 32: Examples of type 'sc' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
sc	"shuttlecock": generic term for a variety of designs (see narrow distinction for further classification)	K1213	K1523	K3996	K3996	K8335
		Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Quirigua: Altar P (redrawn after Spinden 1913: Fig. 33)	Tikal: Lintel 3, Temple IV (redrawn after Sharer 1994: 170)	Palenque: Sarcophagus Lid, Temple of the Inscriptions (redrawn after Robertson 1985a: Fig. 73)	Palenque: Temple of the Sun Tablet, (redrawn after Robertson 1991: Fig. 95)

In the broad designation (broad distinction) category (see Table 32), nasal motifs of type 'sc' encompass various motifs that will be further exemplified and described in the narrow designation tables below (see Table 33):

Table 33: Examples of types 'sc1' and 'sc2' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
sc1	"shuttlecock" with a round element	K626	K2797	K4118	K6689	K8335
		Yaxchilan: Stela 4 (redrawn after Tate 1992: Fig. 86)	Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)	Yaxchilan: Stela 6 (redrawn after Tate 1992: Fig. 88a)	Seibal: Stela 4 (redrawn after Graham 1996: 7:19)	Palenque: Temple of the Sun Tablet, (redrawn after Robertson 1991: Fig. 95)
sc2	plain "shuttlecock"	K1523	K1604	K1882	K3996	K7669
		Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153)	Palenque: Temple of the Cross Tablet (redrawn after Robertson 1991: Fig. 9)	Yaxchilan: Lintel 26 (redrawn after Graham and von Euw 1977: 3:57)	Naranjo: Stela 13 (redrawn after Graham and von Euw 1975: 2:37)	Palenque: Temple of the Cross Tablet (redrawn after Robertson 1991: Fig. 9)

The first type (sc1) in this category is a motif easily distinguished by a round element at the apex of the motif making the shape resemble a shuttlecock[73] (compare also to the type 'sc w/f' nasal motifs below). The variation between the shapes of the motifs in ceramics and in monumental art is noticeable and the examples from monumental art seem to show more uniformity than the examples from the ceramics. The second type (sc2) in the category shows even more variation, both between and within the different types of artwork. Some of the shapes in ceramics may be allographs of the type 'sc1' motifs (compare e.g., K626 with K1882) but in most cases the motifs are clearly different from each other. Some of the examples from monumental art seem to overlap with the type 'ab' nasal motifs (see Table 34) being similar in shape (outline). In some instances it might be the case that the motifs are poorly rendered, eroded, or too small to show details (in the first and last cases either by the original artist or by a modern illustrator).[74] In some instances there are traces of internal elements of the type 'ab' motifs (see e.g., the last example from the Temple of the Cross Tablet from Palenque) and therefore, in all likelihood, some of the motifs would rather fall into the category of type 'ab' nasal motifs instead.

Table 34: Examples of type 'ab' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
ab	round, oval, or sc-type design with two inlaid round elements and one inlaid oval element ("ajaw bead")	K501 [round / ab]	K7432 [round / ab]	K7287 [round / ab]	MBD: Table 15b [round / ab]	OG45 [round / ab]
		Tikal: Lintel 3, Temple IV (redrawn after Jones and Satterthwaite 1982: Fig. 74) [sc / ab]	Tikal: Lintel 3, Temple IV (redrawn after Jones and Satterthwaite 1982: Fig. 73) [sc / ab]	Quirigua: Stela J (redrawn after Looper 2003: Fig. 3.31) [sc / ab]	Palenque: Sarcophagus Lid, Temple of the Inscriptions (after Robertson 1985a: Fig. 73) [sc / ab]	Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153) [sc (2) / ab (2)]

The third category is divided between two broad categories, which are, however, treated as one group in the narrow classification. The motifs differ greatly in outline but the internal elements are similar in both cases.[75] The designation 'ab' ("ajaw bead / ajaw bone") derives from the term employed in reference to monumental art by Merle Greene Robertson ("bone ahau bead" in Robertson 1985b: Fig. 247 and "ahau bone" in Robertson 1985b: Figs. 227 and 229) but whether the design actually represents one of the "ajaw" symbols (T533 in Thompson 1962: 145) remains debatable. Also, if the motif(s) do in reality represent the same design as T533, it does not necessarily mean that they designate or connote to the hieroglyphic T533 **AJAW** sign (i.e., without the day sign cartouche) as the same sign has also another value, occasionally supplemented with a phonetic complement **ki**, producing a word ending in /k/ sound with a possible vowel /i/ preceding it (i.e., if the word is written

[73] The term "shuttlecock" was coined by the author in a presentation in the Leiden University Maya Hieroglyphic Workshop in December 1997 based on the resemblance of shuttlecocks to various motifs in ceramics, such as the nasal motifs portrayed on K1183, K2207, K2208, K3450, K4011, and K4013.

[74] Also, the possibility of overpainting during the process of restoration of ceramic vessels must be taken into account.

[75] As for the general shape or outline of the motifs, there are several variants in monumental art that are similar in shape to the distal end of the femur of most mammals and especially those of primates (see Chapter 4.1).

synharmonically). Moreover, a similar sign, T535 or the "child of father" glyph, has yet another phonetic value (and meaning).[76]

However, there are motifs that correspond more clearly to T533 and T535 in other contexts in Maya iconography, for example, as motifs attached to the tail ends of serpentine dragon-like creatures, as headdress motifs, and as isolated motifs hovering in the background of various scenes (see Appendix A: Figure 181 through Appendix A: Figure 184). Also, T533, superimposed to T58 <**SAK**>, forms a part of the collocation that connotes death (Proskouriakoff 1963: 163). Houston and Taube (2000: 265-273) discuss the association of this collocation to breath, wind, exhalations, breath soul, flowers, and the placement of breath elements before the nose. For a more comprehensive analysis of this verbal phrase and its probable association to nasal motifs, see Chapter 7.

Regarding the nasal motif of K'inich Janaahb' Pakal I (see Chapter 4.1) portrayed on the sarcophagus lid in the Temple of the Inscriptions at Palenque (see the penultimate motif in Table 34), Schele and Miller (1986: 285) assert that the motif represents a bone, and provide the following explanation:

> A bone attached to his nose signifies that even in death he carries the seed of rebirth: In Maya languages, the words for "bone" and "large seed" are homophonous; thus the bone is the seed of Pacal's resurrection.

While the assumption that the motif represents a bone is debatable,[77] there is no linguistic basis for the assertion that the words for 'bone' and 'large seed' are homophonous in Maya languages, as in all Maya languages the word for 'bone' has an unvoiced velar or uvular plosive as a final consonant (except in Ixil and Popti' where the final sound is a velar or glottal fricative) whereas the word for seed has a glottalized velar or uvular plosive as a final consonant in all Maya languages. Consequently, the words for 'bone' and 'seed' are in phonetic opposition, i.e., the phonetic distinction in the two sounds is contrastive.[78] Furthermore, the word for 'bone' shows vowel lengthening in various Maya languages, such as Awakatek, K'iche', Mam, Poqomam, Poqomchi', Tz'utujil, Uspantek, Yukatek, and Classic Maya (see Appendix A: Table 124 and Appendix A: Table 125).

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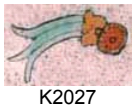
[76] The phonetic value **NIK** with a meaning 'flower' was proposed for the sign outside the day cartouche by Nikolai Grube and Werner Nahm in 1991 (Schele 1991a: 45), especially as relates to the "child of father" relationship glyph. However, as the relationship glyph is frequently rendered with a cap and a bifurcated volute or curl on the top of the sign (T535 and its variants), it is almost certainly a separate sign with a different phonetic value and meaning (with the sense "seed" or "egg" as proposed by Barbara MacLeod and David Stuart [Martin 2004: 6]). Also, in Ch'olan languages, and in Tzeltal and Tzotzil, the word for flower is *nich* or *nichim*, rather than *nik* which is a Yukatekan cognate of the same word. However, the reconstructed Western Mayan (Greater Tzeltalan and Greater Q'anjob'alan) and Lowland Mayan (Yukatekan and Ch'olan diffusion zone) word for flower is ***nik* according to Kaufman and Justeson (2003), so it is possible that both forms exist in the inscriptions. As regards the "child of father" glyph, Barbara MacLeod (personal communication, 2004) has proposed a reading **MIJIN** for T535.

[77] One way to substantiate this argument would be to examine if there are (were) bone items next to the skull of Pakal in his tomb. The photos and drawings (see Figure 57) of the contents of the sarcophagus do not, however, reveal whether this is the case.

[78] "Two sounds contrast (or the phonetic distinction is contrastive) if replacing one with the other (in an identical phonetic context) changes the meaning of a given word. For example, /l/ and /r/ are two distinctive phonemes in English: if you were to change the /l/ in "lock" to an /r/, you would get a different word, "rock" (in Japanese, for example, there is no distinction between these phonemes). In Classic Maya there existed phonemic distinctions that are less familiar among native English speakers. One of them is the opposition between (bi)labial, dental/alveolar, and velar stops/plosives (i.e., /p/, /t/, and /k/) on one hand, and glottal stops or plosives (/p'/, /t'/, and /k'/) on the other (included is also the opposition between words with or without preconsonantal or inter-vowel glottal stops (/ '/). Consider the following examples: *kab'* (earth, land) and *k'ab'* (hand); *chan* (sky, snake, 4) and *cha'n* (guardian). Another distinction is made between short and long vowels: *chak* (red, great) in contrast to *Chaa[h]k* (name of a deity). Yet another distinction is made between words with or without preconsonantal velar or glottal fricatives: *k'an* (ripe, yellow) and *k'ahn* (stair, bench)." (Kettunen and Helmke 2004: 87)

Table 35: Examples of type 'sc w/f' nasal motifs (broad/narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
sc w/f	"shuttlecock" with feathers, plant leaves, paper, or cloth strips attached to it	K1183 K1391  K2027 K4013 K8655 Bonampak: Stela 1 (after Mathews 1980: Fig. 3) Tikal: Lintel 2, Temple IV (after Jones and Satterthwaite 1982: Fig. 73) Santa Rosa Xtampak: Stela 4 (redrawn after a drawing by Daniel Graña-Behrens [in Grube, Lacadena, and Martin 2003: II-78]) Ek Balam: Capstone 15 (after a drawing by Alfonso Lacadena [in Grube, Lacadena, and Martin 2003: II-26]) Naranjo: Stela 11 (redrawn after Graham and von Euw 1975: 2:33)

The typological group 'sc w/f' consists essentially of type 'sc1' motifs with foliaceous, feather-like, or cloth-like appendages hanging from them. Variation in details is great, but in overall design, this group is easily recognized and distinguished from other types of nasal motifs. Only nasal motifs of the type 'round w/f' (see below) are similar in design and occasionally difficult to distinguish from this group if the motifs are poorly rendered or eroded in the diagnostic area.

Table 36: Examples of type 'round w/f' nasal motifs (broad/narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
round w/f	round design with feathers, plant leaves, paper, or cloth strips attached to it	K631 K2068 K5847 K6315 K6447 Naachtun: Stela 9 (after Reese-Taylor, Mathews, Zender, and Arredondo Leiva n.d. (drawing by Marc Zender) Naranjo: Stela 21 (after Graham and von Euw 1975: 2:53) Naranjo: Stela 8 (after Graham and von Euw 1975: 2:27) Seibal: Stela 17 (redrawn after Graham 1996: 7:45) Yula: Lintel 1 (after a drawing by Ian Graham [in Grube, Lacadena, and Martin 2003: II-48])

The typological group 'round w/f' is analogous to the previous group ('sc w/f') except that the central element is round rather than shaped like a 'sc1' type motif. Also, in this group the variation in details is abundant but the general design is distinguishable from other motifs without difficulty.

Nasal motifs in the next six categories all share common features in being composed of two or more separate elements. Altogether, there are 131 nasal motifs of these six types in ceramics (with a frequency of 6.15 %) but none in monumental art. The reason for this is in all likelihood artistic conventions and practices: while carved monuments are executed in a somewhat rigid and conventionalized manner, the ceramic tradition shows more artistic license and fluidity in execution (not only due to the medium but also as a result of different methods in execution, such as painting, carving, and incising). This in part is obviously due to the implements (brush) and substance (paint) that are used in painted ceramics. The 131 examples of multipartite nasal motifs come from 77 different ceramic vessels whereof four are carved and/or incised and/or gouged and the rest merely painted.

The reason why carved ceramic vessels show multipartite nasal motifs that do not exist in carved monuments is probably due to the way the ceramic vessels were executed. The first of these four examples is K5020, a Plano-Relief barrel-shaped vase with gouging and incising, showing a nasal motif on a humanlike head protruding from the mouth of a saurian dragon. The two parts of the '2-part' nasal motif in front of the nose of the figure are barely separated and the gap is probably there due to the gouging process rather than the artist intentionally targeting to leave a gap between the two elements of the motif. The same rationale is in all likelihood behind the fact that there is a minuscule gap between the nose and the motif.

The second instance is K5454 (K5448 in Justin Kerr's database [Kerr n.d.a] and K5454 in Kerr 1997: 805), an incised orange resist ware cylindrical vase (Chantuori Black-on-orange: pre-slip incised Variety) showing a pair of anthropomorphic deity figures with nasal motifs. One figure has a round nasal motif whereas the other one has a '2-part' type nasal motif. The two elements of the motif are clearly separated if one were to look at the black color only, but less noticeably detached if the incised contour is observed.

The third and fourth examples are K8724 and K8743, carved-incised cylindrical vases with comparable imagery, execution, and style. Both vases are in all likelihood from the same workshop. K8724 shows four seated figures: three of them have type '2-part' nasal motifs and one figure has a nasal motif that borders types '2-part' and 'sc1' with only a infinitesimal part of the round element touching the second element. K8743 shows a pair of seated figures: one has a '2-part' type nasal motif but the other figure does not have a nasal motif at all.

Table 37: Examples of type '2-part' nasal motifs (broad/narrow designation) in ceramics and in monumental art

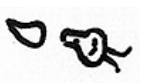
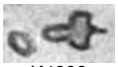
Abbreviation:	Shape:	Examples (photos and drawings):				
2-part	two components (usually composed of a sc-type motif and a round motif)	K504	K702	 K3827	K4585	 K4603
		–	–	–	–	–

Table 38: Examples of type '2-part w/f' nasal motifs (broad/narrow designation) in ceramics and in monumental art

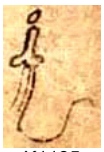
Abbreviation:	Shape:	Examples (photos):				
2-part w/f	two components with feathers, plant leaves, paper, or cloth strips	 K1185	K2995	K6416	K7720	MBD77
		–	–	–	–	–

Table 39: Examples of type '3-part' nasal motifs (broad/narrow designation) in ceramics and in monumental art

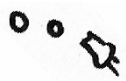
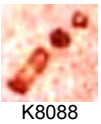
Abbreviation:	Shape:	Examples (photos and drawings):				
3-part	three components (usually composed of a sc-type motif and two round motifs)	K1485	K2995	 K3827	K8075	 K8088
		–	–	–	–	–

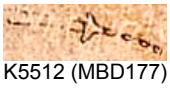
Table 40: Examples of type '3-part w/f' nasal motifs (broad/narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):			
3-part w/f	three components with feathers, plant leaves, paper, or cloth strips	K4386	K4598	K5064	K7265
		–	–	–	–

Table 41: Examples of type '4-part' nasal motifs (broad/narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Example:
4-part	four components (composed of a bone-like or sc-type motif and three round motifs)	K8425
		–

Table 42: Examples of type '4-part w/f' nasal motifs (broad/narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):		
4-part w/f	four components with feathers, plant leaves, paper, or cloth strips	K1004	K5356	 K5512 (MBD177)
		–	–	–

Besides being found in front of noses of various agents in Maya ceramics, the diverse groups of multipartite motifs are also present in other contexts in the ceramic scenes, often surrounding a variety of characters (see Figure 59).

Figure 59: Motifs surrounding a dancer (Late Classic polychrome vase [photos by Justin Kerr (Kerr File no. 416)])

4.2.2. ROUND AND OVAL DESIGNS

This super-category hosts various types of nasal motifs whose general design is round or oval. In the broad distinction classification, there are two distinct categories: 'round' and '2 round'. The 'round' category hosts nasal motifs of the types 'round', 'oval', 'disc', and 'ab' in the narrow distinction grouping (the latter is divided between two broad categories ['round' and 'sc'] but in the narrow classification they are treated as one group) and the '2 round' category is composed of nasal motifs of the types '2Rf', '2Ro', and '2Rp' in the narrow distinction grouping.

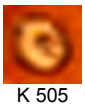
All variants combined, this super-category is the third largest in the ceramic corpus of the present study (395 examples or 18.55 % of all nasal motifs) and second largest in monumental art (181 instances or 20.00 %). As a single group, round motifs (broad distinction) are second in frequency (after the type '2 bones' nasal motifs) both in ceramics and in monumental art with 316 (14.84 %) and 145 (16.02 %) examples, respectively, leaving 79 (3.71 %) examples in the ceramics and 36 (3.98 %) examples in monumental art for the type '2 round' nasal motifs.

Table 43: Examples of type 'round' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
round	round / oval / elliptical design	K1183	K1734	K4599	K7287	K8654
		Copan: Altar L (redrawn after Fash 1991: 177)	Caracol: Stela 1 (redrawn after Beetz and Satterthwaite 1981: Fig. 1)	Caracol: Stela 14 (redrawn after Beetz and Satterthwaite 1981: Fig. 14a)	Kaminaljuyu: Stela 11 (redrawn after Schele and Miller 1986: 109)	Nakbe: Stela 1 (redrawn after Sharer 1994: 84)

In the broad distinction category, type 'round' nasal motifs include an assortment of motifs ranging from round to elliptical in their basic shape with two types of internal designs. Different variations (i.e., narrow distinction) will be exemplified and described in Table 44 and Table 45.[79]

Table 44: Examples of type 'round' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
round	round design	 K 505	K622	K4599	K8654	OG54
		Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8)	Kaminaljuyu: Stela 10 (redrawn after Parsons 1986: Fig. 175)	Nakbe: Stela 1 (redrawn after Sharer 1994: 84)	Uaxactun: Stela 20 (redrawn after Graham 1986: 5:185)	Uxbenka: Stela 11 (redrawn after a drawing by John Montgomery in Wanyerka 2003)

In the narrow distinction category, type 'round' nasal motifs are distinguished in outline shape from oval and elliptical designs and in internal design from type 'disc' and 'ab' nasal motifs. Consequently, this (narrow) category hosts nasal motifs that are round in shape and lacking internal designs.

[79] For the narrow distinction of type 'ab' nasal motifs, see Table 34.

Table 45: Examples of type 'oval' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
oval	oval design	K1183	K1224	K1339	K1734	K8593
		Copan: Altar L (after Fash 1991: 177)	Caracol: Stela 5 (redrawn after Beetz and Satterthwaite 1981: Fig. 6a)	La Pasadita: Lintel 2 (redrawn after Schele and Miller 1986: Fig. III.4)	Naranjo: Stela 25 (redrawn after Graham 1978: 2:69)	Yaxchilan: Lintel 9 (redrawn after Graham and von Euw 1977: 3:29)

The narrow category of 'oval' nasal motifs includes designs with the overall shape being oval or elliptical. In many instances this category seems to be allographic to the (narrow) category of type 'round' nasal motifs with considerable variation in the appearance of the design ranging from wide and blunted to narrow and elongated. All motifs lack internal designs except for a few instances where a thin internal line is rendered.

Table 46: Examples of type 'disc' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
disc	round design with an inlaid round element	K4650	K5226	K7019	CSU: Fig. 3e	CSU: Fig. 28a:9
		Caracol: Stela 14 (redrawn after Beetz and Satterthwaite 1981: Fig. 14)	Kaminaljuyu: Stela 10 (redrawn after Parsons 1986: Fig. 175)	Kaminaljuyu: Stela 25 (redrawn after Parsons 1986: Fig. 148)	Tikal: Stela 1 (redrawn after Jones and Satterthwaite 1982: Fig. 1a)	

The narrow category of type 'disc' nasal motifs includes designs with the overall outline being predominantly round. Distinguished from previous designs, this type of nasal motifs have round internal designs.

Table 47: Examples of type '2 round' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
2 round	two round / oval / elliptical designs	K511 K5015 K5619 K7013 OG39 Copan: Motmot Capstone (redrawn after Martin and Grube 2000: 194) Quirigua: Stela U, Side 1 (redrawn after Looper 2003: 39) Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8) Quirigua: Monument 26 (redrawn after Looper 2003: 41) Tikal: Stela 18 (redrawn after Schele 1990: 85)

Type '2 round' nasal motifs is a special group in the super-category of round and oval designs. All variations have two separate or overlaying round motifs that predominantly have a blank internal space. The broad category of type '2 round' nasal motifs is further divided into three narrow distinction categories based on the various shapes of the motif as they are represented or as they appear in different types of artwork. In the case of three-dimensional artwork, nasal motifs are illustrated with accompanying agents, thereby allowing observation of the position of the motifs rather than isolating the motif and showing it from an arbitrary perspective which is determined by the perspective (angle) of the reproduction (i.e., a photo or a drawing) of the artwork itself.

Table 48: Examples of type '2Rf' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
2Rf	two separate round/oval/elliptical designs (frontal)	OG26 OG24 OG33 TRC25a TRC20b Quirigua: Monument 26 (after Looper 2003: Fig. 1.6)

The narrow category of type '2Rf' (2 round; frontal) nasal motifs is composed of motifs that are depicted as a horizontal pair of designs below the nose of various characters in Maya art. The motif seems to be a three-dimensional form of the type '2Ro' nasal motifs (see Table 49).

Table 49: Examples of type '2Ro' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
2Ro	two overlaying round/oval/elliptical designs	K511	K1609	K2733	K3033	CSU: Fig. 1b
		Copan: Motmot Capstone (redrawn after Martin and Grube 2000: 194)	Quirigua: Stela U, Side 1 (redrawn after Looper 2003: 39)	Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8)	Uolantun: Stela 1 (redrawn after Jones and Satterthwaite 1982: Fig. 76a)	Tikal: Stela 31 (redrawn after Jones and Satterthwaite 1982: Fig. 51c)

The narrow category of type '2Ro' (2 round; overlaying) nasal motifs hosts designs that are composed of two overlaying round or elliptical elements. The motif seems to be a two-dimensional profile rendition of the type '2Rf' nasal motifs (see Table 48 above).

Table 50: Examples of type '2Rp' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
2Rp	two separate round/oval/elliptical designs (profile)	K1604	K1834	K7013	K7607	OG39
		Dos Pilas: Stela 14 (redrawn after Houston 1993: Fig. 3-24)	Dos Pilas: Stela 15 (redrawn after Houston 1993: Fig. 3-25)	Copan: Stela P (redrawn after Fash 1991: Fig. 50)	Yaxha: Stela 13 (redrawn after Grube and Schele 1995: 160)	Palenque: DO Panel 2 (redrawn after Schele and Miller 1986: Fig. VII.3)

The narrow category of type '2Rp' (2 round; profile) nasal motifs is composed of two separate or attached round or elliptical elements in profile view. In all likelihood this motif is allographic to the type '2Ro' nasal motif.

4.2.3. KNOTS

This category is composed of nasal motifs that share common features in being composed of lengthy strips of, ostensibly, flexible material (cloth, paper, feather, or alike) with one, two, or three knots in the upper part of the motif. There are altogether 34 nasal motifs of these three types in the ceramic corpus examined (with a frequency of 1.60 %) and 7 examples (0.77 %) in monumental art. Motifs with one or two knots only appear in the ceramic corpus and, consequently, all motifs in the monumental art in this category are type '3 knots w/f' nasal motifs. The reason why there are no instances of the other two types of motifs in monumental art is either related to the artistic license and untailored manner of executing details in ceramic vessels where the two types *are* present, or, conversely, the aforementioned types of nasal motifs simply are not represented in monumental art.

Consequently, the three types of nasal motifs are either allographic or entirely separate sub-types of knotted nasal motifs. The 34 examples in the ceramic corpus come from 14 different ceramic vessels whereof two are provenienced and an additional nine can be attributed to regional style. These 14 ceramic vessels and the nasal motifs therein are analyzed below:[80]

1. CSU: Fig. 72f: Late Classic Phase 1 Sibal Buff-polychrome tripod dish from Uaxactun portraying ten characters: six humanlike figures, two spider monkeys, and two jaguars (or large spotted felines in general). Five of the humanlike figures are colored in black body paint, all five have long nasal motifs, two are holding staffs, and most figures have a bound coiffure pointing upward, and/or a tapering headgear. The details of the motifs are difficult to distinguish from the drawing but in all likelihood they are comparable to type 'knot w/f' nasal motifs. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or so-called *Waterlily Jaguars* (K681, K2284, K2669, K2942, and K3390).

2. K622: Late Classic Phase 1 (T:V) bowl depicting three humanlike (Maize God?) figures in a dancing pose with additional three heads in the scene. Two of the heads (humanlike masks or backrack heads) possess type 'knot w/f' nasal motifs. Both heads show red facial paint around the eyes. Compare the style to K620 and K621.

3. K681: Late Classic Phase 1 Naranjo Area Style Saxche Orange-polychrome bowl depicting four humanlike figures and three Waterlily Jaguars or a narrative of two pairs of humanlike figures interacting with Waterlily Jaguars. All humanlike figures are partially painted in black color and all of them have bound hairdo pointing upward. Three of the humanlike figures have type '2 knots w/f' nasal motifs while the nasal motif of the fourth figures is somewhat difficult to identify being obstructed by other motifs in the scene and by the hand of the individual possessing the nasal motif. However, compared to other parallel characters in the scene, the nasal motif is in all likelihood of type '2 knots w/f'. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or Waterlily Jaguars (CSU: Fig. 72f, K2284, K2669, K2942, and K3390).

4. K2284: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style bowl depicting one version of God A' and a Waterlily Jaguar with a coiled serpentine creature around its neck. The God A' figure (*Jatz'? Tokal? Mok Chij*[81]) has a knotted nasal motif with either three or four knots, blackened area around the eye, % signs on the cheek and thigh, and a headgear with a bone and disembodied eyes. Based on comparable scenes (see e.g., K2286) the nasal motif is in all likelihood that of type '3 knots w/f'. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or Waterlily Jaguars (CSU: Fig. 72f, K681, K2669, K2942, and K3390).

5. K2286: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style tripod vase depicting another version of God A' in a scene with two other humanlike wayob'. The God A' figure (*Mok Chij*) has a type '3 knots w/f' nasal motif touching his nose, bound and protruding hairdo, blackened eye, and a large-brimmed hat. Compare to K2284.

6. K2669: Late Classic Phase 1 Uaxactun-El Zotz Area Style Saxche Orange-polychrome bowl with textual reference to the toponym Pa'chan. The scene depicts 12 supernatural figures and one humanlike severed head. Five of the characters are rendered in black color and all five have knotted nasal motifs. Four of the motifs are clearly type 'knot w/f' nasal motifs, i.e., having one knot, but the fifth is somewhat difficult to recognize. However, based on other nasal motifs pertaining to parallel individuals in the scene, the motif is in all likelihood that of type 'knot w/f' nasal motif as well. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or Waterlily Jaguars (CSU: Fig. 72f, K681, K2284, K2942, and K3390).

[80] In addition to these 34 examples there is one instance of type '3 knots w/f' in K3059, which is a drawing of a vase. Since the only published version of this vase is a drawing rather than a photo making the identification of style, surface treatment, shape, phase dating, and type:variety designation of the vessel difficult or impossible, the example is not included in the statistical analyses above and below. However, the example is briefly described in the section below.

[81] See Zender (2004a: 5-8) and Lopes (n.d.) for the discussion of the first part of the name of the figure and Grube and Nahm (1994: 707-708) for the discussion of the latter part of the name.

7. K2716: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase depicting a humanlike character and two supernatural avian figures. The humanlike figure has a nasal motif with either two or three knots. The number of actual knots seems to be two but the adjoining small strip segments seem to be three in number.

8. K2942: Late Classic Phase 2 (T:V) cylindrical vase depicting three humanlike figures and a Waterlily Jaguar or a narrative of one figure in different manifestations (see Kerr 1998 for further discussion on the identification of the figures). All three humanlike characters have type 'knot w/f' nasal motifs touching their noses. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or Waterlily Jaguars (CSU: Fig. 72f, K681, K2284, K2669, and K3390).

9. K3390: Late Classic Phase 2 Uaxactun-El Zotz Area Style Juleki Cream-polychrome bowl with textual reference to Pa'chan. The scene on the vessel shows 9 characters whose identities are somewhat difficult to detect due to the inadequate quality of the composite photo and as a result of the imperfect preservation of the vase itself. However, comparable scenes (e.g., K681 and K2669) depict black-faced or black-bodied supernatural figures (possibly alternate manifestations of God A') and therefore in all likelihood three of the figures on K3390 are parallel individuals. One of the three figures clearly has a type '2 knots w/f' nasal motif while the other two nasal motifs are difficult to identify. Compare also to K1254. Compare the scene to other vessels portraying black-faced or black-bodied humanlike figures with jaguars or Waterlily Jaguars (CSU: Fig. 72f, K681, K2284, K2669, and K2942).

10. K3413: Late Classic Phase 2 Ik' Style? (T:V) cylindrical vase with a scene showing 21 characters (humanlike figures, anthropomorphic and zoomorphic creatures, and animals. One of the two standing humanlike figures has a type 'knot w/f' nasal motif along with a large-brimmed hat, bound hairdo pointing upward, jaguar costume, and a staff in his left hand.

11. K3924: Late Classic Phase 2 Uaxactun-El Zotz Area Style Zacatel ceramic group cylindrical vase depicting a scene with 14 characters (humanlike figures, deities, and zoomorphic creatures) along with two headdress figures, four human heads, two skulls, and four bees. One of the humanlike characters has a type '3 knots w/f' nasal motif while two other humanlike figures and one deity (God A) have type 'knot w/f' nasal motifs.

12. K4649: Late Classic Phase 2-3 (T:V) cylindrical vase from Copan depicting a scene with five humanlike figures in a dancing pose along with two dwarf figures, one sitting and one standing. Two out of the five humanlike figures possess nasal motifs. The first is a type 'knot w/f' nasal motif and in all likelihood the other is parallel to the first one although the vase is slightly eroded in the facial area of the second figure.

13. K4906: Late Classic Phase 2 (T:V) cylindrical vase depicting two seated deity figures. While the image of one figure is in pristine condition, the other is damaged beyond recognition. However, the second figure is probably equivalent to the first one based on the headdress style, jaguar ear, and the flames coming out of a probable torch. In all likelihood both figures portray images of the Jaguar God of the Underworld (see Schele and Miller 1986: 50) with apparent jaguar characteristics and bound hairdos pointing upward. The nasal motif of the well-preserved figure is typologically a '3 knots w/f' motif.

14. MBD: Fig. 65: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase depicting a scene with five characters (God A, God A'?, two zoomorphic creatures with anthropomorphic attributes, and an eroded avian or chiropteran creature) and one severed human head. The (likely) depiction of God A' has a type '3 knots w/f' nasal motif in front of his nose, a bound protruding hairdo, and a % sign on his cheek.

In addition to these 14 vessels, there is yet another vase (K3059)[82] showing a humanlike character with a knotted nasal motif of type '3 knot w/f'. The head of the figure is facing the viewer providing a relatively rare frontal view of the motif. The figure in question has decapitated a human character with two other creatures (anthropomorphic figure with a mask holding a rattlesnake, and a serpentine dragon figure with deer and human characteristics) watching the event.

[82] See Footnote 80.

Out of the 35 figures possessing knotted nasal motifs, 20 have their face and/or body painted black. In addition, two characters have a % sign on the cheek, two have large-brimmed hats, and four have jaguar characteristics. Out of the 15 scenes analyzed, a total of 9 have jaguars or Waterlily Jaguars on them. On the whole, it seems apparent that knotted nasal motifs are a trait most commonly attributed to different manifestations of God A' figures or parallel characters in Maya ceramics.

In addition to ceramics, there are 7 instances of knotted nasal motifs (in 5 monuments) in the corpus of monumental art of this study. These examples are described below:

1. Stela 6, Itzimte-Bolonchen (10.4.1.0.0): human figure with a type '3 knots w/f' nasal motif and a large-brimmed hat with an animal figure.

2. Stela 30, Naranjo (9.14.3.0.0): K'ahk' Tihliw Chan Chaahk portrayed with a type '3 knots w/f' nasal motif, and holding a staff with three series of three knots in his right hand and an *hacha* in his left hand.

3. Stela 33, Naranjo (9.17.10.0.0?) K'ahk' Ukalaw Chan Chaahk shown with a type '3 knots w/f' nasal motif, and holding a staff with three series of three knots in his right hand and an *hacha* in his left hand.

4. Altar 5, Tikal (9.13.19.16.9): Two human figures (Jasaw Chan K'awiil I and a lord from Masul(?) [*Maasal* in Martin and Grube 2000: 46 and *Mahsu'l / Mahsu'ul* in Lacadena and Wichmann n.d.]) portrayed with type '3 knots w/f' nasal motifs. Jasaw Chan K'awiil I is holding a staff in his right hand and a trilobate eccentric flint in his left hand, whereas the lord from Masul is holding a staff in his right hand, a knife in his left hand, and portrayed with a large-brimmed hat.

5. Lintel 2, Temple III (Structure 5D-3), Tikal (ca. 9.19.0.0.0): Two human figures on both sides of a ruler from Tikal (Dark Sun? [see Martin and Grube 2000: 52]) dressed as a jaguar. Both flanking figures have type '3 knots w/f' nasal motifs, both hold staffs and trilobate eccentric flints (in opposite hands), and both have bound hairdo.

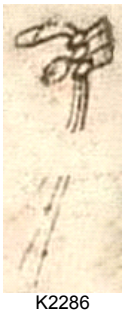
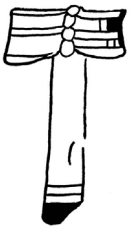
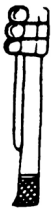
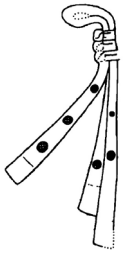
Table 51: Examples of type 'knot w/f' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
knot w/f	knot with feathers, plant leaves, paper, or cloth strips	K622	K681	K2669	K2942	K4649
		–	–	–	–	–

Table 52: Examples of type '2 knots w/f' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):	
2 knots w/f	two knots with feathers, plant leaves, paper, or cloth strips	K681	K3390
		–	–

Table 53: Examples of type '3 knots w/f' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
3 knots w/f	three knots with feathers, plant leaves, paper, or cloth strips	K2284	 K2286	 K3059	K4906	MBD64
		Itzimte-Bolonchen: Stela 6 (after von Euw 1977: 4:17	 Naranjo: Stela 30 (after Graham 1978: 2:79)	Tikal: Altar 5 (after Jones and Satterthwaite 1982: Fig. 23)	 Tikal: Altar 5 (after Jones and Satterthwaite 1982: Fig. 23)	Tikal: Lintel 2, Temple III (redrawn after Jones and Satterthwaite 1982: Fig. 72)

4.2.4. TUBULAR DESIGNS

This super-category hosts various types of nasal motifs whose general design is tubular with various designs at the end of the motif. The top end of the motif can be round, oval, bone-like, or composed of various other designs, the number of the tubular elements can vary from one to three, and the position of the motifs can be either in front or touching the nasal area or, in the case of nose bars, through or below the nose. All variants combined, this super-category is the largest both in the ceramic corpus of the present study (665 examples or 31.24 % of all nasal motifs) and the corpus of monumental art of the present study (435 instances or 48.07 %). Different categories of tubular nasal motifs will be discussed below starting with broad designation categories and moving on to narrow designation classifications with more detailed analyses.

In the broad designation classification, the various tubular nasal motifs are first divided between (1) motifs that emanate from the nasal area and (2) motifs that are placed horizontally through or below the nose. The first category hosts motifs that are divided into three groups based on the number of tubular elements and the second category is divided between 'nose bars' with or without foliaceous appendages.

The first category of tubular nasal motifs is dubbed as 'bone' whether the actual motif represents a bone or not. Single tubular motifs of this type are common both in ceramics (169 examples or 7.94 %) and in monumental art (103 instances or 11.38 %) composing the fourth largest group in the broad designation classification in ceramics and the third largest in monumental art. Tubular motifs with two elements are the most frequent nasal motifs both in ceramics (481 examples or 22.59 %) and in monumental art (266 instances or 29.39 %). Tubular motifs with three elements are quite rare in ceramics (17 examples or 0.80 %) and non-existent in the corpus of monumental art in the present study. Examples of the three variants are shown in Table 54, Table 55, and Table 56 below:

Table 54: Examples of type 'bone' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
bone	bone-like or any other tubular design	K531	K703	K1250	K1604	K2206
		Yaxchilan: Lintel 13 (redrawn after Graham and von Euw 1977: 3:35)	Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)	Machaquila: Stela 8 (redrawn after Graham 1967: Fig. 59)	Xultun: Stela 1 (redrawn after von Euw 1978: 5:11)	Ixkun: Stela 1 (redrawn after Graham 1980: 2:139)

Table 55: Examples of type '2 bones' nasal motifs (broad designation) in ceramics and in monumental art

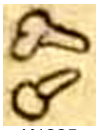
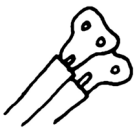
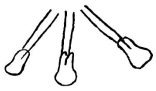
Abbreviation:	Shape:	Examples (photos and drawings):				
2 bones	two bones or any other tubular designs	K703	K1201	 K1225	K1742	K6989
		 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Yaxchilan: Lintel 14 (redrawn after Graham and von Euw 1977: 3:37)	Ek Balam: Capstone 6 (after a drawing by Alfonso Lacadena [in Grube, Lacadena, and Martin 2003: II-16])	Tikal: Stela 31 (after Jones and Satterthwaite 1982: Fig. 51c)	Machaquila: Stela 3 (redrawn after Graham 1967: Fig. 49)

Table 56: Examples of type '3 bones' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
3 bones	three bones or any other tubular designs	K703	K1214	 K4055	K6626	MBD, Fig. 177
		–	–	–	–	–

Another category of tubular nasal motifs is that of 'nose bars' which are evidently actual (real) nose ornaments worn by the individuals possessing them. These motifs are divided between plain 'nose bars' and 'nose bars' with foliaceous elements attached to the other end of the motif. While both types of nasal motifs are absent in the ceramic corpus, there are 58 instances (6.41 %) of plain 'nose bars' and 8 examples (0.88 %) of 'nose bars' with foliaceous elements in monumental art in the corpus of the present study. Examples of both types are provided in Table 57 and Table 58 below:

Table 57: Examples of type 'nb' nasal motifs (broad designation) in ceramics and in monumental art

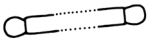
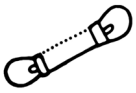
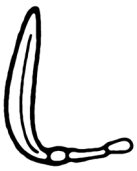
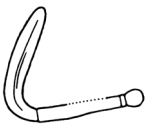
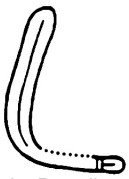
Abbreviation:	Shape:	Examples (drawings):				
nb	nose bar	–	–	–	–	–
		 Seibal: Stela 10 (redrawn after Graham 1996: 7:31)	Uxmal: Stela 14 (redrawn after Graham 1992: 4:108)	 Yaxchilan: Lintel 17 (redrawn after Graham and von Euw 1977: 3:43)	Yaxchilan: Lintel 32 (redrawn after Graham 1979: 3:73)	Yaxchilan: Lintel 42 (redrawn after Graham 1979: 3:93)

Table 58: Examples of type 'nb w/f' nasal motifs (broad designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (drawings):				
nb w/f	nose bar with feathers	–	–	–	–	–
		Yaxchilan: Lintel 6 (redrawn after Graham and von Euw 1977: 3:23)	Yaxchilan: Lintel 16 (redrawn after Graham and von Euw 1977: 3:41)	 Yaxchilan: Lintel 39 (after Graham 1979: 3:87)	 Yaxchilan: Lintel 43 (redrawn after Graham 1979: 3:95)	 La Pasadita: Lintel 3 (redrawn after Schele 1991a: 182)

In the narrow designation category, tubular nasal motifs are classified based on the shape of the end part of the motif rather than on the number of the elements leaving, however, type 'nb w/f' nasal motifs as a single typological category that covers both broad and narrow designation categories. In the narrow designation category, the motifs are classified in five general groups with number designations referring to the top or end part of the motif or general shape of the motif as follows: (1) shape of the top element round or oval; (2) shape of the motif bone-like; (3) shape of the top element other than round or oval; (4) shape of the motif plain tubular; (und.) shape of the top element undefined. Tubular motifs other than 'nose bars' are thus classified as follows: 'BO1, BO2, BO3, BO4, and BO-und.'. Based on the form of these motifs, 'nose bar' motifs are classified as 'nb-BO1' and 'nb-BO4' with an additional typological class of 'nb-unc.', which hosts motifs with top end elements that are too uncommon for typological characterization. Examples of these categories are provided from Table 59 through Table 65 below:

Table 59: Examples of type 'BO1' nasal motifs (narrow designation) in ceramics and in monumental art

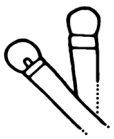
Abbreviation:	Shape:	Examples (photos and drawings):
BO1	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones); shape of the motif tubular with a round or oval motif attached to it	K703 K1250 K1742 K2206 K6626 Xultun: Stela 3 (redrawn after von Euw 1978: 5:15) Machaquila: Stela 2 (redrawn after Graham 1967: Fig. 44) Ixkun: Stela 1 (redrawn after Graham 1980: 2:139) Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)  Seibal: Stela 11 (redrawn after Graham 1996: 7:34)

Table 60: Examples of type 'BO2' nasal motifs (narrow designation) in ceramics and in monumental art

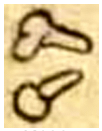
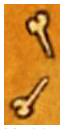
Abbreviation:	Shape:	Examples (photos and drawings):
BO2	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif bone-shaped	K531  K1225 K1604 K4464  K7107 Xultun: Stela 1 (redrawn after von Euw 1978: 5:11) Machaquila: Stela 4 (redrawn after Graham 1967: Fig. 51) Yaxchilan: Lintel 13 (redrawn after Graham and von Euw 1977: 3:35) Naranjo: Stela 33 (redrawn after Graham 1978: 2:87) Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153)

Table 61: Examples of type 'BO3' nasal motifs (narrow designation) in ceramics and in monumental art

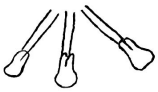
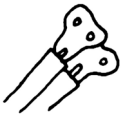
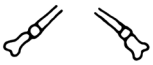
Abbreviation:	Shape:	Examples (photos and drawings):
BO3	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif tubular with other than round designs attached to it	K1201 K1214 K2929  K4055 K6989  Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)  Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153) Quirigua: Stela F (redrawn after Looper 2003: Fig. 4.16) Machaquila: Stela 3 (redrawn after Graham 1967: Fig. 49) Yaxchilan: Lintel 14 (redrawn after Graham and von Euw 1977: 3:37)

Table 62: Examples of type 'BO4' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
BO4	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif plain tubular	K719 1198 2706 3033 4464 Chichen Itza: Capstone, Temple of the Owls (redrawn after Sharer 1994: Fig. 14.33)

Table 63: Examples of type 'nb-BO1' nasal motifs (narrow designation) in ceramics and in monumental art

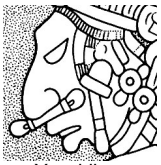
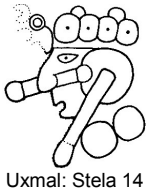
Abbreviation:	Shape:	Examples (photos and drawings):				
nb-BO1	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif: tubular with a round or oval motif attached to it	–	–	–	–	–
		 Yaxchilan: Lintel 17 (after Graham and von Euw 1977: 3:43)	Machaquila: Stela 5 (adapted after Graham 1967: Fig. 53)	Seibal: Stela 10 (after Graham 1996: 7:31)	Chichen Itza: Great Ballcourt Wall, East Side, Center Right 3 (adapted after Montgomery 1998)	 Uxmal: Stela 14 (adapted after Graham 1992: 108)

Table 64: Examples of type 'nb-BO4' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
nb-BO4	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif: plain tubular	–	–	–	–	–
		Seibal: Stela 3 (after Graham 1996: 7:17)	Kaminaljuyu: Monument 65 (adapted after Parsons 1986: Fig. 149)	Chichen Itza: Great Ballcourt Wall (after Schele and Miller 1986: Fig. VI.3)	Pusilha: Stela C (adapted after a drawing by John Montgomery in Wanyerka 2003: Fig. 44)	Tikal: Stela 7 (after Jones and Satterthwaite 1982: Fig. 11b)

Table 65: Examples of type 'nb-unc.' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
nb-unc.	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif too uncommon for typological characterization	–	–	–	–	–
		Yaxchilan: Lintel 32 (adapted after Graham 1979: 3:73)	Yaxchilan: Lintel 42 (after Graham 1979: 3:93)	Yaxchilan: Lintel 53 (adapted after Graham 1979: 3:115)	Yaxchilan: Stela 6 (adapted after Tate 1992: Fig. 88a)	La Pasadita: Lintel 2 (adapted after Schele and Miller 1986: Fig. III.4)

The problem with typological classification of tubular nasal motifs is that most motifs fall uncomplicatedly into two main classes (motifs that emanate from the nasal area and motifs that are

placed horizontally through or below the nose) but in some cases it is difficult to make a distinction between motifs that emerge from nostrils and motifs that are to be considered as 'nose bars' (compare Figure 60 to Figure 61 and the two nasal motifs in Figure 62).

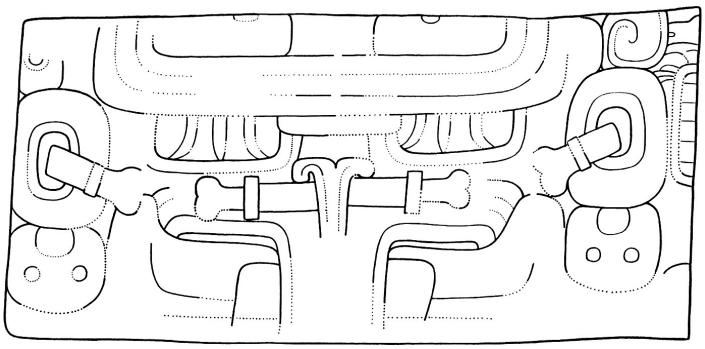


Figure 60: Basal Panel of Stela 34 (front), El Peru (after Montgomery 1998 [drawing by John Montgomery])

Figure 61: Throne I back, Piedras Negras (photo by Justin Kerr in Kerr n.d.b [File no. 4899])

Figure 62: Detail from the Temple of the Foliated Cross Tablet, Palenque (adapted after Robertson 1991: Fig. 153)

4.2.5. DRAGON SNOUTS: NASAL MOTIFS OF ABBREVIATED MASKS?

A special typological class of nasal motifs is a design that overlaps with depictions of masks in Maya art. This 'dragon snout' ('ds') nasal motif appears 61 times in ceramics and 42 times in monumental art in the corpora of the present study providing a relative frequency of 2.87 % and 4.64 %, respectively. The motif is one of the most complex designs to be found in front of noses – or faces in general – in Maya iconography. The motif is composed of a stylized zoomorphic head, snout, or upper jaw of a 'standard' Maya dragon with various different appearances. Some of the motifs are clearly indicating the presence of masks in a section view (or an "x-ray fashion") with the motif continuing to the facial area of the individual possessing the motif, but others are abbreviated to a relatively minimalistic form (compare the example on El Peru Stela 33 in Figure 63 to the example on Xultun Stela 10 in Figure 68).

Figure 63: Detail of Stela 33, El Peru (Kimbell Art Museum, Fort Worth, Texas; photo by the author)

Moreover, during the Postclassic period, dragon snout motifs were occasionally portrayed relatively far from the nose or face. For example, on the wooden lintels from the Temple of the Jaguars at Chichen Itza (see Figure 64), the motifs are positioned away from the nose or face. Also, the agents are portrayed with nose bars, pointing to an interpretation that dragon snouts were not considered (at least during the Postclassic) to be nasal motifs at all. However, the profuse amount of Late Classic examples, where these motifs are clearly portrayed in the same position as most of the other nasal motifs, indicates that the motif in question has an exceptionally elastic function in Maya iconography.

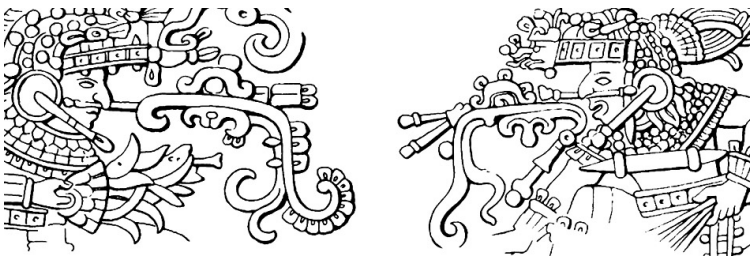


Figure 64: Wooden lintels from the Temple of the Jaguars, Chichen Itza (after Sharer 1994: Fig. 14.24)

As suggested by Proskouriakoff (1950: 59), the design is "[…] a very ornate form, may be an unusually elaborate nose bead of the same type as that worn at Yaxchilan, or may be an abbreviated mask." The motif clearly corresponds to the snouts of various dragon-like creatures in Maya art (see Figure 65). It is also worth noticing that many 'dragon snout' nasal motifs have their own nasal motifs (see Figure 67 and Figure 68) and that in some cases dragon-like creatures can possess 'dragon snout' nasal motifs (as in Stela 5 from Caracol; see Figure 13).

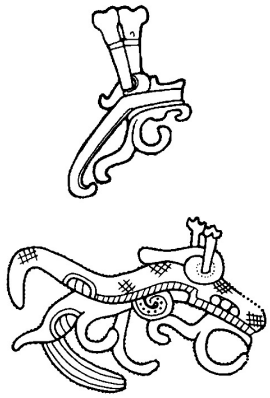
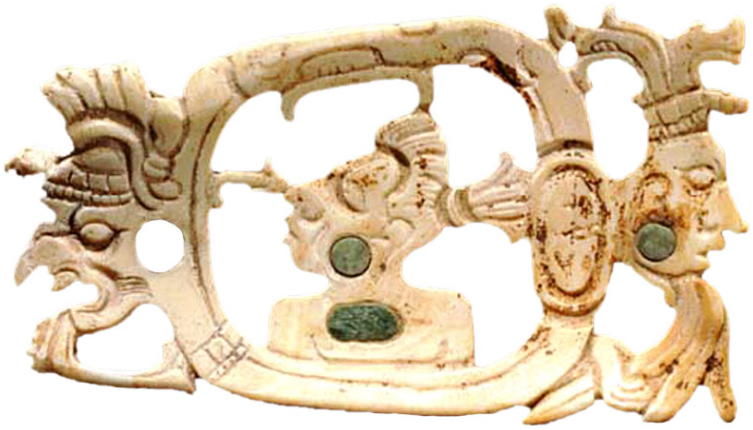
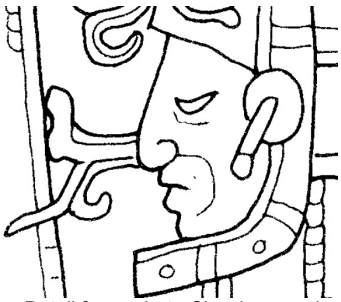


Figure 65: Comparison of the dragon snout nasal motif from Machaquila Stela 4 and dragon snout (rotated 90 degrees counter-clockwise) from Yaxchilan Lintel 14 (adapted after Graham 1967: Fig. 51 and Graham and von Euw 1977: 3:37)

Examples of different variations of 'dragon snout' nasal motifs in ceramics, in monumental art, and in various other sources are provided below (see Figure 66, Figure 67, and Figure 68). The geographic distribution and diachronic diffusion of the motifs in monumental art will be elucidated in Chapter 5.3.2.3.

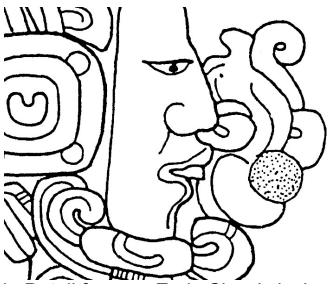


a. Cut-shell ornament with greenstone inserts (after Kerr n.d.b. [File No. 8248])



b. Detail from a Late Classic carved bone (after Schele and Miller 1986: Pl. 61a [drawing by Linda Schele])

c. Detail from a Late Classic Maya jadeite plaque from Teotihuacan (after Schele and Miller 1986: Pl. 34 [photo by Justin Kerr])



d. Detail from an Early Classic incised shell trumpet (after Grube and Martin 2001: 34 [drawing by Linda Schele])

Figure 66: Examples of type 'ds' ('dragon snout') nasal motifs from miscellaneous sources

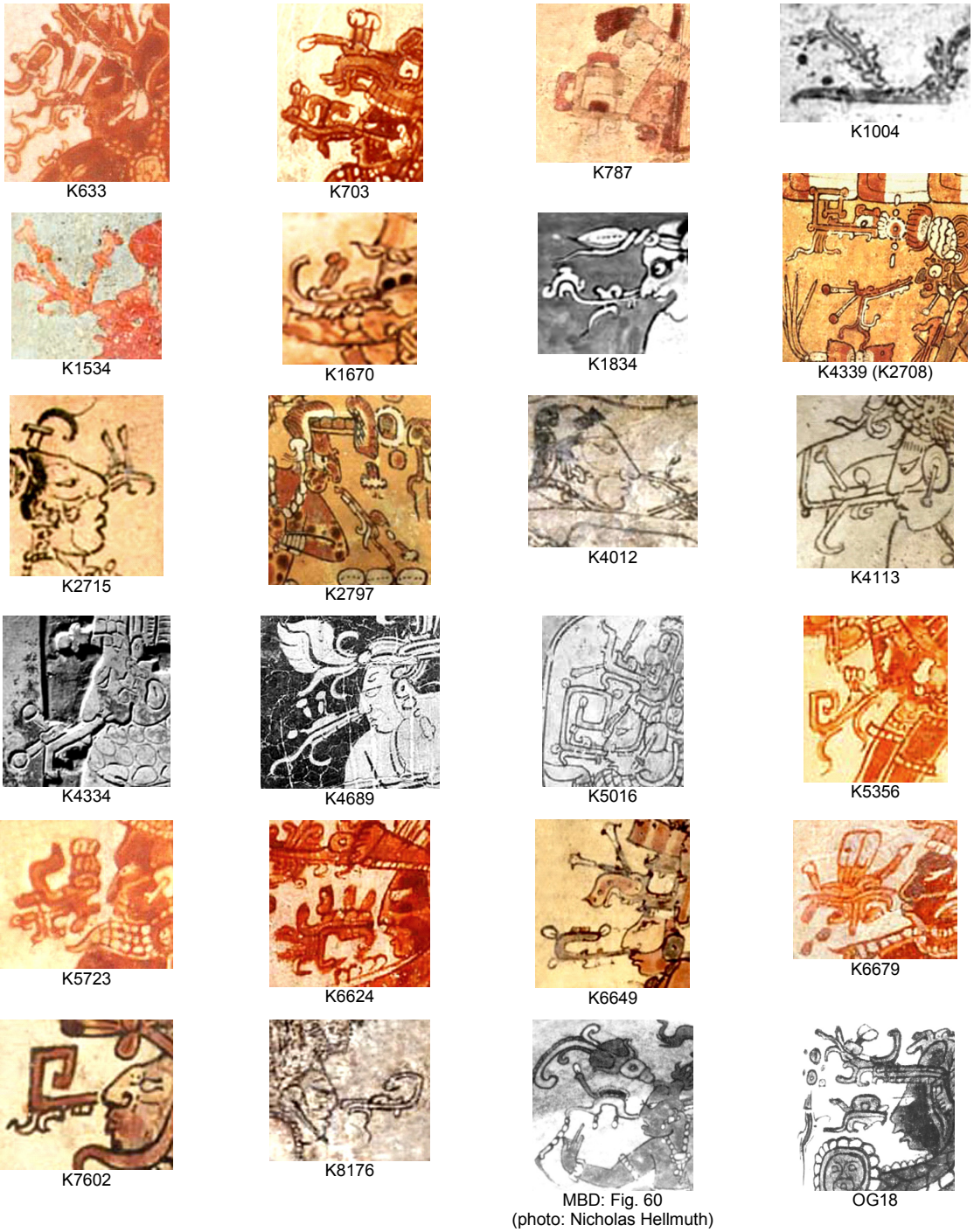
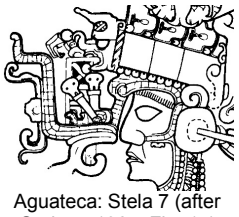
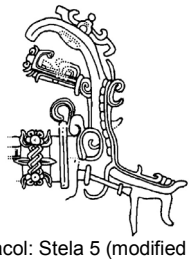
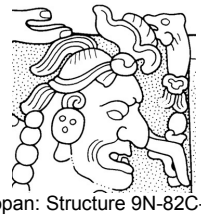
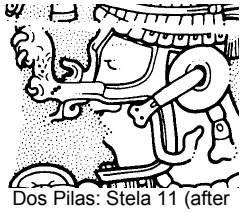


Figure 67: Examples of type 'ds' nasal motifs in ceramics

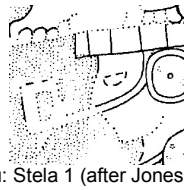

Aguateca: Stela 7 (after Graham 1967: Fig. 17)

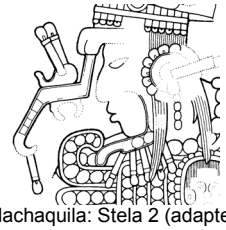

Caracol: Stela 5 (modified after Beetz and Satterthwaite 1981: Fig. 6a)

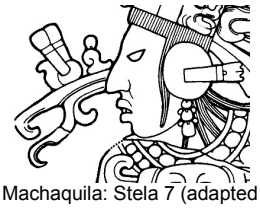

Copan: Structure 9N-82C-1st (after Fash 1991: Fig. 101)

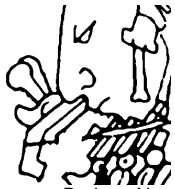

Dos Pilas: Stela 11 (after Houston 1993: Fig. 3-27)

Dos Pilas: Stela 15 (after Houston 1993: Fig. 3-25)

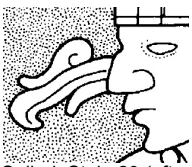

Ixlu: Stela 1 (after Jones and Satterthwaite 1982: Fig. 80)

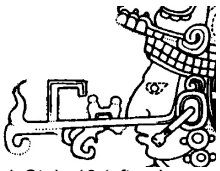

Machaquila: Stela 2 (adapted after Graham 1967: Fig. 44)

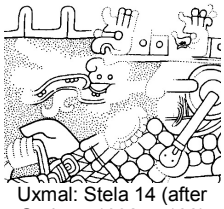

Machaquila: Stela 7 (adapted after Graham 1967: Fig. 57)

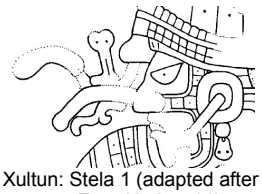

Palenque: Bodega No. 115 (after Schele and Mathews 1979: Fig. 301)

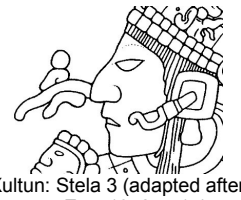
Seibal: Stela 17 (modified after Graham 1996: 7:45)


Seibal: Stela 20 (after Graham 1996: 7:51)


Tikal: Stela 16 (after Jones and Satterthwaite 1982: Fig. 22)

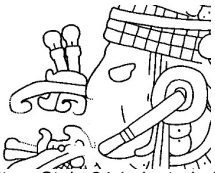

Uxmal: Stela 14 (after Graham 1992: 4:108)

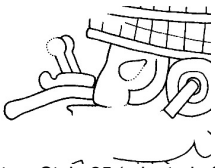

Xultun: Stela 1 (adapted after von Euw 1978: 5:11)


Xultun: Stela 3 (adapted after von Euw 1978: 5:15)

Xultun: Stela 10 (adapted after von Euw 1978: 5:37)

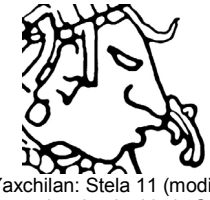
Xultun: Stela 23 (adapted after von Euw and Graham 1984: 5:80)

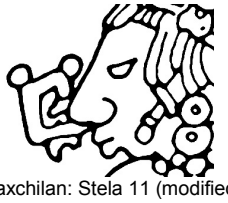

Xultun: Stela 24 (adapted after von Euw and Graham 1984: 5:84)


Xultun: Stela 25 (adapted after von Euw and Graham 1984: 5:88)

Yaxchilan: Stela 4 (modified after Tate 1992: Fig. 86)

Yaxchilan: Stela 9 (after Tate 1992: Fig. 126)


Yaxchilan: Stela 11 (modified after a drawing by Linda Schele in Tate 1992: Fig. 136d)


Yaxchilan: Stela 11 (modified after a drawing by Linda Schele in Tate 1992: Fig. 136d)

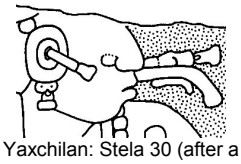

Yaxchilan: Stela 30 (after a drawing by Peter Mathews in Tate 1992: Fig. 46)

Figure 68: Examples of type 'ds' nasal motifs in monumental art

4.2.6. TRIPARTITE AND QUADRIPARTITE MOTIFS

This super-category includes nasal motifs of various designs with a common denominator being a composite form of three or four elements attached to each other. In general, the motifs are composed of one central element with two or three adjoining components. Besides functioning as nasal motifs, these designs are also found in numerous other contexts in Maya iconography. All variants combined, this super-category is relatively poorly represented in Maya art with 33 examples (1.55 %) in the ceramic corpus and 3 instances (0.33 %) in the corpus of monumental art of the present study. The motifs are divided into four categories: (1) tripartite motifs; (2) tripartite motifs with additional feather-like, foliaceous, or voluted elements; (3) quadripartite motifs; and (4) quadripartite motifs with additional feather-like, foliaceous, or voluted elements. Examples of different variations in ceramics and in monumental art are provided from Table 66 through Table 69 below:

Table 66: Examples of type '3pm' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
3pm	"tripartite motif" (usually a round motif with two small round elements attached to it)	K4465	K5884	K8393	CSU: Fig. 7c	CSU: Fig. 28a:5
		Tikal: Miscellaneous Stones 109 (redrawn after Jones and Satterthwaite 1982: Fig. 66s)				

Table 67: Examples of type '3pm w/f' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):		
3pm w/f	"tripartite motif" with feathers or other appendages	K621	K1645	K8540
		–	–	–

Table 68: Examples of type '4pm' nasal motifs (broad and narrow designation) in ceramics and in monumental art

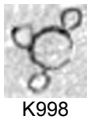
Abbreviation:	Shape:	Examples (photos and drawings):				
4pm	"quadripartite motif" (usually a round motif with three small round elements attached to it)	CSU: Fig. 37a:9	 K998	K1261	K4013	K5458
		Quirigua: Stela C (after a drawing by Annie Hunter in Maudslay 1974 [1889-1902], Vol. II: Pl. 20)	Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 7a)			

Table 69: Examples of type '4pm w/f' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):			
4pm w/f	"quadripartite motif" with feathers or other appendages	K624	K1645	K3875	K4934
		–	–	–	–

4.2.7. SCROLLS

This category includes nasal motifs of rather restricted distribution being only found in the front of noses of various humanlike figures in Codex Style ceramic vessels. The design of the motifs is somewhat uniform being spiral in form with the open end undulating downward. With a restricted distribution, this category is scantily represented in Maya art with 15 examples (0.70 %) in the ceramic corpus and none in the corpus of monumental art of the present study. Examples of different variations of the motif are provided in Table 70 with further discussion in Chapter 7.

Table 70: Examples of type 'scroll' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
scroll	spiral / coiled / curling motif	K1366	K2011	K2096	K2772	K8201
		–	–	–	–	–

4.2.8. DORSAL NASAL MOTIFS

This category includes nasal motifs that are in all likelihood actual nose ornaments used by the individuals possessing them. The motifs are either small spherical pebbles attached to the dorsum of the nose, or horizontal bars perforated through the upper septum or through the dorsal skin of the nose. The distribution of the motifs is rather restricted both in ceramics and in monumental art in the corpora of the present study being only found associated with human figures in Late Classic Phase 2 Chama and Chochola style ceramics and, in the case of monumental art, in post-9.18.0.0.0 monuments at Tonina, Yaxchilan, and in an unprovenienced stela dated 10.1.15.0.0 (published in Miller and Martin 2004: Fig. 51).[83] With a restricted distribution this category is scantily represented in Maya art with 8 examples (0.38 %) in the ceramic corpus and 3 examples (0.33 %) in the corpus of monumental art in the present study. Examples of different variations in ceramics and in monumental art are provided in Table 71 below:

Table 71: Examples of type 'dnm' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
dnm	"dorsal nose motif" (actual) nose ornament through the upper septum or dorsum of the nose or attached to the dorsum of the nose	K413 / K415	K2206	K3649	K4542	K7107
		Tonina: Monument 83 (after Graham and Mathews 1996: 6:113)	Yaxchilan: Lintel 12 (after Graham and von Euw 1977: 3:33)	PNK: stela (after Miller and Martin 2004: Fig. 51)		

[83] Besides the material analyzed in the present study, type 'dnm' nasal motifs are also found in Late Classic Jaina figurines and urn lid figures from the Guatemalan highlands (see Helmke and Kettunen 2005: 9, 11, and 21).

4.2.9. PAIRED (TYPE '2NM') NASAL MOTIFS

This super-category includes nasal motifs of various designs with a common denominator being composed of two comparable or dissimilar designs on both sides of the nasal area. In profile view the motifs are placed (1) in front or touching the nose and (2) attached or next to the alar-facial groove of the individual possessing the motif. The designation of the motifs in broad classification category is '2nm' (two nasal motifs) but in the narrow distinction category the different variations are allocated designations based on the form of both designs marking the element in front of the nose first, and the element next to the alar-facial groove second. Both designations follow existing typological categories of nasal motifs in the narrow distinction categories. Due to the extreme variability of the motifs in question, the number of diverse motifs is vast in the narrow distinction category, but such a classification is unavoidable if a subtle classification is intended and if one wishes to make a distinction between great variations of dissimilar motifs.

All variants combined, this super-category contains 68 examples (3.19 %) in the ceramic corpus and 35 instances (3.87 %) in the corpus of monumental art of the present study. In the case of ceramics, the distribution of the motifs based on Regional Style is heavily biased towards Codex Style ceramics with a 65.67 % frequency of all type '2nm' nasal motifs. Examples of different variations in ceramics and in monumental art are provided in Table 72 below:

Table 72: Examples of type '2nm' nasal motifs (broad designation) in ceramics and in monumental art

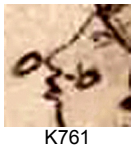
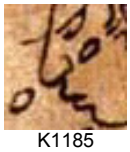
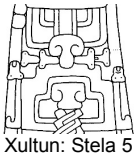
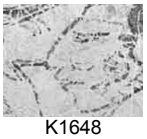
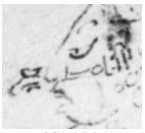
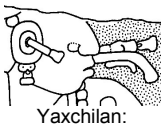
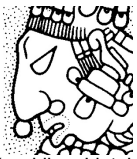
Abbreviation:	Shape:	Examples (photos and drawings):				
2nm	two motifs on both sides of the nose (for further classification see the narrow designation table)	K595	 K761	 K1185	K1226	K1365
		Quirigua: Stela F (after Looper 2003: 134)	El Peru: Stela 34 (after Montgomery 1998)	Yaxchilan: Lintel 3 (after Graham & von Euw 1977: 3:17)	 Xultun: Stela 5 (after von Euw 1978: 5:23)	Stela 16, Tikal (after Jones and Satterthwaite 1982: Fig. 22)

Table 73: Examples of type '2nm' nasal motifs (narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):
2nm-(various)	2nm-motif: second designation is the shape of individual motifs; if there are two dissimilar motifs (in profile depictions), the first indicates the motif in front of the nose and the second indicates the motif on the cheek or next to the alar-facial groove or junction	K595 2nm-2-part K5062 2nm-2-part-round K1566 2nm-BO2 K2294 2nm-BO2-oval K5002 2nm-BO4  K1648 2nm-BO4-oval K1566 2nm-ds-round  K1182 2nm-ds-und K1185 2nm-oval K1524 2nm-oval-BO2 K4487 2nm-oval-round K1224 2nm-oval-round K5123 2nm-round K3007 2nm-round-sc K3463 2nm-roundwf-oval K5033 2nm-sc1 K1365 2nm-sc1-round K3460 2nm-sc2 K2710 2nm-sc2-oval K1566 2nm-sc2-round K3150 2nm-scw/f-BO2 K2799 2nm-unc-oval K4485 2nm-unc-und K1489 2nm-und-oval K1648 2nm-und-sc2
		Quirigua: Stela F (after Looper 2003: Fig. 4.16) 2nm-BO2 Chichen Itza: Capstone 1 (after Grube and Schele 1995: 197) 2nm-BO4  Yaxchilan: Stela 30 (after Tate 1992: Fig. 46 [drawing by Peter Mathews]) 2nm-ds-round El Peru: Stela 34 (adapted after Montgomery 1998) 2nm-oval Yaxchilan: Lintel 3 (after Graham and von Euw 1977: 3:17) 2nm-oval Tikal: Stela 16 (after Jones and Satterthwaite 1982: Fig. 22) 2nm-oval Yaxchilan: Lintel 13 (after Graham and von Euw 1977: 3:35) 2nm-oval-round  Yaxchilan: Lintel 1 (after Graham and von Euw 1977: 3:13) 2nm-round Seibal: Stela 17 (after Graham 1996: 7:45) 2nm-round Quirigua: Stela F (adapted after Looper 2003: Fig. 4.8) 2nm-und

4.2.10. NASAL MOTIFS MOST COMMONLY ATTRIBUTED TO ANIMAL FIGURES

This super-category differs from the previous groups as it is based on agents possessing the motifs rather than on the form of the individual motifs. All motifs in this group could just as well form separate groups as they are widely divergent in shape. However, as they all seem to be associated with animals rather than any other creatures in Maya art, the various motifs are discussed under a single chapter. Examples of each typological group are provided below with a brief description, followed by a discussion of the shape and distribution of the motifs.

Table 74: Examples of type 'ti' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos):			
ti	a motif resembling hieroglyphic <ti> syllable	K555	K1774	K5356	K5764
		–	–	–	–

A motif resembling hieroglyphic signs T59 and T160 (Thompson 1962: 46 and 448) is to be found associated with zoomorphic and anthropomorphic birds and avian anthropomorphs. In all likelihood, the motif is an integral part of the creatures in question rather than a nasal motif *per se*.

Table 75: Examples of type 'bf' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
bf	"beak feather"	K501	K791	K1228	K1261	K1440
		Yaxha: Stela 31 (after a drawing by Ian Graham in Grube and Martin 2004: II-72)	Seibal: Stela 1 (after Graham 1996: 7:13)	Seibal: Stela 21 (redrawn after Graham 1996: 7:53)	Palenque: Temple of the, East Jamb (after Robertson 1991: Fig. 43)	Ek Balam: Stela 1 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-36)

A motif resembling a feather is to be found associated with birds, zoomorphic avian creatures, avian anthropomorphs, other zoomorphic creatures, deity figures with beaks, and humanlike figures in avian costumes (see K1440). In some cases, the motif appears to be an integral part of avian creatures but incidents where human or humanlike characters possess the motif, point toward the interpretation that the motif can be classified as a separate nasal motif (see Figure 69).

a. Detail from K791 (after Kerr n.d.a.) b. Detail from K1261 (adapted after Kerr n.d.a.) c. Detail from K1440 (adapted after Kerr n.d.a.)

Figure 69: Examples of type 'bf' nasal motifs in ceramics

It is evident that at least types 'bf' and 'ti' refer to physical features of various species of birds. One candidate is the king vulture (*Sarcoramphus papa*) that in all probability is also the source for the hieroglyphic **ti** (T747) sign (see Figure 70).

Figure 70: Detail from K5764 (adapted after a photo by Justin Kerr) and a photo of a King vulture (*Sarcoramphus papa*; after Meneely n.d. [photo: Belize Zoo])

Table 76: Examples of type 'mo' nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (drawings):
mo	a motif resembling the hieroglyphic <mo> syllable	K595, K1303, K5152, K7226, K8608
		Palace Tablet, Palenque [B9-10] (after Robertson 1985b: 262)

A motif resembling hieroglyphic sign T582 (Thompson 1962: 207) is to be found associated with toads, fish, and birds in Maya ceramics with toads being the most common possessor of the motif. In the corpus of monumental art of the present study there are no instances of this type of nasal motifs but in the Initial Series of the Palace Tablet at Palenque the motif can be seen attached to the full figure glyph of the twenty day period representing a toad. Whether this motif is an integral part of the creatures possessing them rather than a nasal motif *per se* remains to be uncovered.

Table 77: Examples of type 'silk' nasal motifs (broad and narrow designation) in ceramics and in monumental art

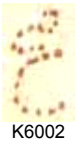
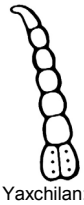
Abbreviation:	Shape:	Examples (drawings):				
silk	thin threadlike design	K927	K1698	K3400	K5377	K7009
		–	–	–	–	–

The last motif in the series is a design attributed to various animal figures in Maya art. The motif appears to be a thin threadlike design with a possible association to exhalations. Agents possessing the motif include birds, coatis, deer, dogs, peccaries, jaguars, and various anthropomorphic and zoomorphic creatures such as anthropomorphic deer and foxes, avian zoomorphs, canine anthropomorphs, canine rodents, cervine monkeys, and feline tapirs. In most cases the motif is found in scenes associated with supernatural features, such as *way* creatures. In all likelihood, the motif represents a visible exhalation of particular quality and it can be either classified as a 'true' nasal motif or as a mere representation of breath.

4.2.11. OTHER DESIGNS

Other types of nasal motifs include an array of several designs that do not fall into the category of any of the shapes discussed above. Along with the motifs that are too uncommon for typological characterization, there are nasal motifs that are eroded, otherwise damaged, too poorly rendered by the original artist, or too vaguely or imprecisely drawn by a modern illustrator to distinguish details. Moreover, in the case of photographs, the resolution or general size of the photographs may not be large enough for detailed examination of a given motif. In the master tables (catalogs) pertaining to nasal motifs in various media (see Appendices C, D, E, H, and I), these motifs are indicated as being undefined ('und.'). Regarding nasal motifs that are too uncommon for typological categorization, there are several designs that appear to be either elaborate varieties of a range of 'standard' nasal motifs, or an amalgamation of two distinct nasal motifs. However, there are also highly divergent types of nasal motifs that appear very infrequently in Maya art, both in diachronic and synchronic (regional) respect. Also, a number of uncommon nasal motifs appear to be restricted to specific agents, such as a series of motifs attributed to various images of Death Gods in Maya art (see Figure 150). Motifs with such a limited distribution (whether based on time, space, style, media, or agents) are regarded as being uncommon in the typological classification of the present study. Several uncommon motifs are, however, contrasted to existing typological categories of nasal motifs in the present research to expose potential variants of 'standard' nasal motifs. In Table 78 several uncommon motifs will be exemplified:

Table 78: Examples of uncommon (type 'unc.') nasal motifs (broad and narrow designation) in ceramics and in monumental art

Abbreviation:	Shape:	Examples (photos and drawings):				
unc.	too uncommon for typological characterization	CSU, Fig. 72j	K114	K504	K1214	K2993
		K4464	K5004	K5876	 K6002	OG45
		Caracol: Conchita Capstone (after an unpublished drawing by Nikolai Grube)	Dos Pilas: Stela 11 (after Houston 1993: Fig. 3-27)	Dos Pilas: Stela 2 (after Graham 1967: Fig. 7)	Mayapan: Stela 1 (after Martin and Grube 2000: 228)	Tikal: Stela 31 (adapted after Jones and Satterthwaite 1982: Fig. 51c)
		 Yaxchilan: Lintel 45 (redrawn after Graham 1979: 3:99)	Chichen Itza: Stela 2 (redrawn after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-77)	Aguateca: Stela 2 (redrawn after Graham 1967: Fig. 5)	Palenque: Bench 9 (after Robertson 1985b: Fig. 432)	Caracol: Stela 13 (redrawn after Grube and Martin 2004: II-13)

4.3. POSITION OF THE MOTIFS

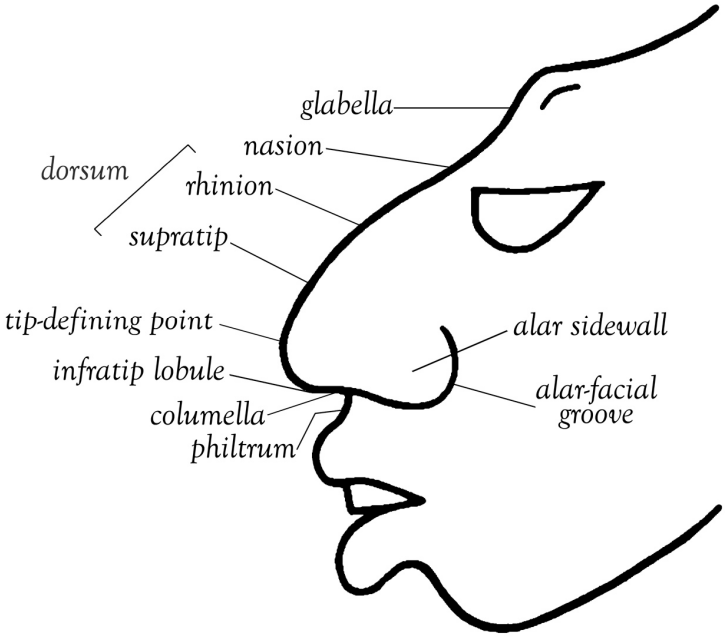
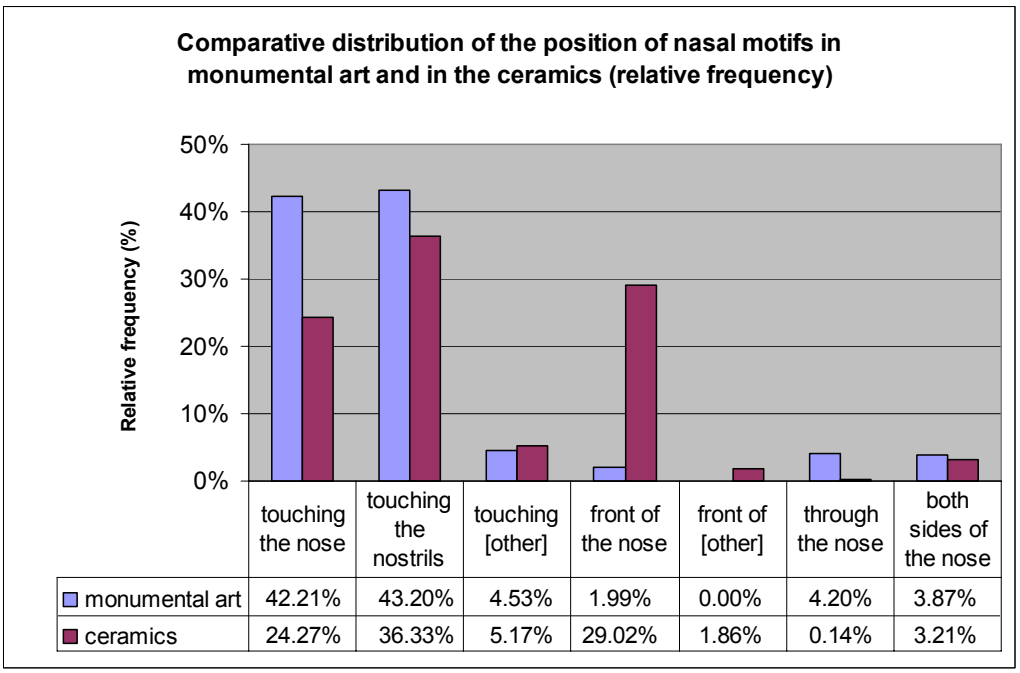


Figure 71: Lateral view of the surface anatomy of the human nasal area (profile head [Lintel 15, Yaxchilan] redrawn after a drawing by Ian Graham in Graham and von Euw 1977: 3:37; image flipped horizontally)

The position of nasal motifs relative to the nasal area is subject at least to the type of the motif and to the material or type of the artwork itself. Overall, the different positions can be grouped into seven categories: touching the nose, touching the nostrils, touching the beak / muzzle / snout, front of the nose, front of the beak / muzzle / snout / nostrils, through the nose, and both sides of the nose (for examples of the various positions, consult Appendix A: Table 126 and Appendix A: Table 127).

Rather than the actual type of the motif, the position of nasal motifs influenced by or subject to the type of the motif can also have other rationale behind the placement of the motif. The reason behind a certain motif being positioned in a certain place might be due to the agent possessing the motif, as is the case of most bone-like nasal motifs that are frequently touching the nostrils of zoomorphic creatures. Also, the *designation* of nasal motifs might already determine the placement of the motif, as is the case in types '2nm' and 'dnm' nasal motifs, which restrict the position of the motifs to 'both sides of the nose' and 'touching / through the nose', respectively.

The position of nasal motifs influenced by the *type* of the artwork itself can straightforwardly be seen from the statistics: while the percentage of nasal motifs touching the nasal area of any agent in monumental art is 89.94 %, the figure in ceramics is only 65.77 % (see Appendix A: Table 132). In the case of noses of human and anthropomorphic beings the figures are even more contrasting: 95.50 % in monumental art and 45.54 % in ceramics (see Appendix A: Table 131). The reason behind this phenomenon is in all likelihood the manner in which the two different types of artwork are executed rather than anything else: whereas carved monuments are executed in a fairly rigid manner, the (painted) ceramic tradition shows more artistic license and fluence in execution partly due to the implements (brush) and substance (paint) that are used in painted ceramics.



	touching the nose	touching the nostrils	touching [other]	front of the nose	front of [other]	through the nose	both sides of the nose
monumental art	42.21%	43.20%	4.53%	1.99%	0.00%	4.20%	3.87%
ceramics	24.27%	36.33%	5.17%	29.02%	1.86%	0.14%	3.21%

Chart 2: Comparative distribution of the position of nasal motifs in monumental art and in ceramics (relative frequency; for absolute frequencies, consult Appendix A: Table 128 and Chart 1)

As regards the typology of nasal motifs, there is considerable variation as to the position of different motifs. However, it should be noted that the placement of a large number of different types of nasal motifs is governed by the agent possessing the motif, and, as a result, the actual *type* of nasal motifs is in most cases not the decisive factor in relation to the position of the motif. Moreover, the *designation* of a given nasal motif might determine the placement of the motif as noted above. To view the exact statistics pertaining to the various types of nasal motifs in relation to the position, consult Appendix A: Table 138, Appendix A: Table 134, Appendix A: Table 135, and Appendix A: Table 136. For further information on the statistical analyses based on different agents in relation to the typology of nasal motifs in ceramics and in monumental art, see Chapter 5. For further statistics on the placement of nasal motifs in relation to the agents possessing them, see Appendix A: Table 149, Appendix A: Table 150, Appendix A: Table 151, and Appendix A: Table 152.

Regarding the temporal variation in the distribution of the position of nasal motifs, it is more productive to generate statistics based on limited positions and limited agents rather than looking at the entire corpus of nasal motifs. The rationale behind this choice is the fact that taking all positions into account one would distort the diachronic statistics since there are motifs that are always or predominantly found in a specific position in relation to the nasal area, and if these are included, one needs to take into account the diachronic distribution of each motif also. Furthermore, if all agents are included in the general statistics, one would need to take into account agents whose prevalent type of nasal motifs is found predominantly in a certain position (as in the case of type 'bone[n]' nasal motifs in connection with dragons and other zoomorphic creatures). Consequently, what follows below is a sample case of a temporal distribution of three interrelated occurrences: (1) nasal motifs that are found either in front of the nose or touching the nose of any agent, (2) nasal motifs that are found either in front of the nose or touching the nose of human and humanlike characters, and (3) type 'round' nasal motifs (broad distinction) that are found either in front of the nose or touching the nose of human and humanlike characters in Maya ceramics.

Obviously, in every case all entities whose nasal motifs are touching the nostrils, snout, beak, etc. are not included in the statistics leaving human, humanlike, and anthropomorphic deity figures to be examined in the first case, and only human and humanlike characters in the second and third cases. Although the three series are narrow in scope, the statistical advantage is that the sample is more restricted in range but being large enough in number (1126 examples in the first case, 645 instances in the second case and 167 in the third case). Although the sample in the third case is not sizeable, it has been taken under examination to expose a possible deviation in the first two cases based on typological variation.

Consequently, the statistical disadvantage in the first two cases is the fact that although only characters with nasal motifs either touching or in front of the noses are counted, there is still considerable variance as regards the typology of nasal motifs. Another statistical disadvantage that affects all three cases is the fact that the limited number of examples from the Early Classic, Late Classic 3, and all transitional phases skews the statistics to some extent. The fact still remains that there is a noticeable trend in the temporal distribution even if the different ceramic phases were to be grouped together to form only four time periods. On the other hand, the statistics pertaining to monumental art are completely different due to the distinct prevalence of nasal motifs touching the nose as will be seen after the following charts (see Chart 3 and Chart 4) concerning ceramics:

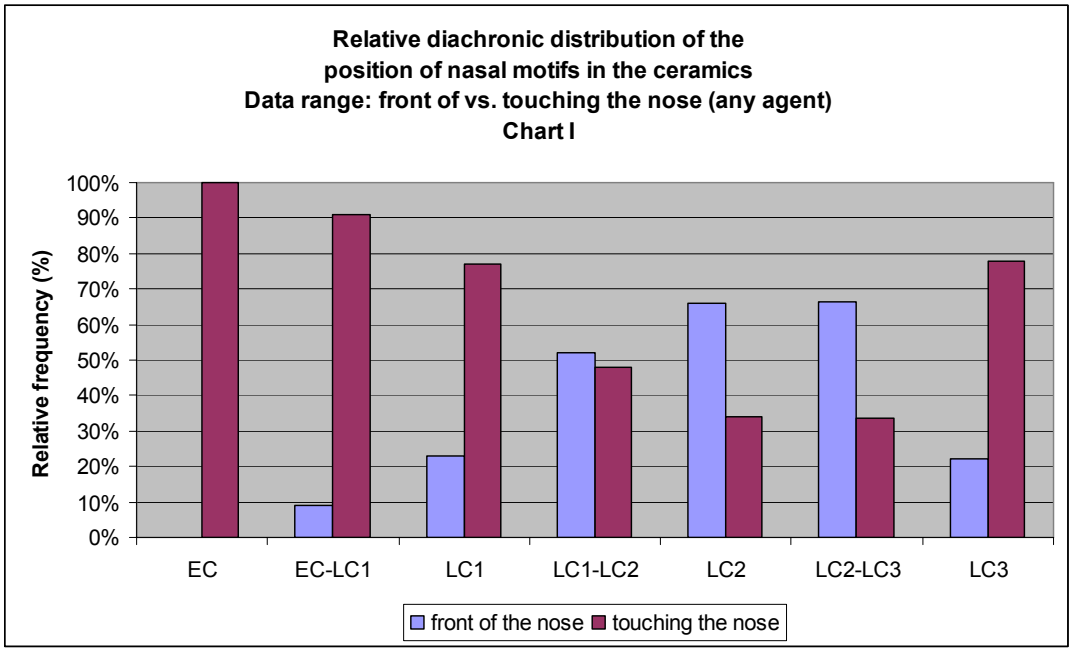


Chart 3: Relative diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of any agent (Chart version I; for exact statistics, consult Appendix A: Table 137 and Appendix A: Table 138)

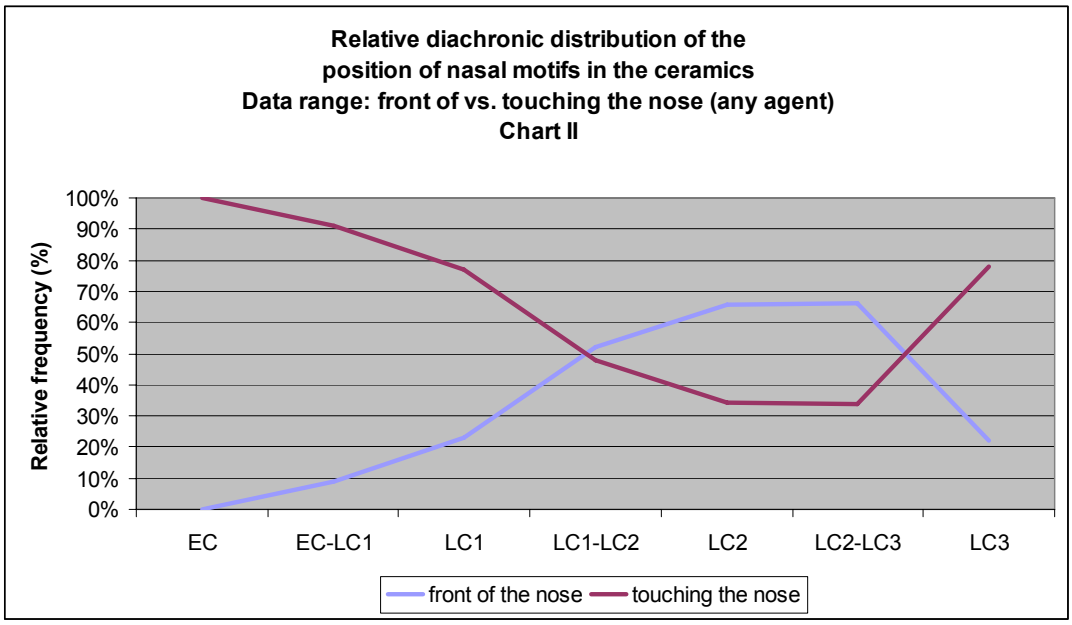


Chart 4: Relative diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of any agent (Chart version II; for exact statistics, consult Appendix A: Table 137 and Appendix A: Table 138)

As can be noticed when viewing the statistics pertaining to ceramics, there is a perceptible tendency in the temporal distribution regarding the position of nasal motifs. The overall trend appears to be that moving from Early Classic period towards the transitional phase between Late Classic 2 and Late Classic 3, the frequency of the position of nasal motifs in front of the nose tends gradually to escalate while the frequency of nasal motifs that are found touching the nose appears to decrease until a dynamic increase in the frequency of nasal motifs that are touching the noses of various characters occurs in the Late Classic Phase 3. As one can observe from Appendix A: Chart 57 and Appendix A: Chart 58 (where only human and humanlike figures are taken into consideration), along with Appendix A: Chart 59 and Appendix A: Chart 60 (where the data range is even more limited – including only type 'round' nasal motifs associated with human and humanlike figures), the diachronic pattern pertaining to the position of nasal motifs in ceramics does not change considerably, speaking for a general tendency that does not appear to be agent-dependent or based on the type of nasal motifs (with the exception of particular types of nasal motifs that are almost exclusively positioned touching the nose or emerging from the nostrils, such as various categories of type 'bone' nasal motifs with an average of ~95.96 % touching the nasal area; see Appendix A: Table 136).

Regarding the temporal variation in the distribution of the position of nasal motifs in monumental art, it has to be remembered that the overall tendency of the position of nasal motifs in monumental art is profoundly biased towards being found touching the nasal area rather than in front of it. It will be remembered that only 1.99 % of all nasal motifs in monumental art are in front of the nose of various characters while the figure in ceramics is 29.02 %. As suggested in the beginning of this chapter, the reason behind this is, in all likelihood, influenced by the type or material of the artwork itself combined with artistic conventions. Consequently, the temporal variation in the distribution of the position of nasal motifs in monumental art employing equal statistical procedures as in the case of ceramics is to be regarded with caution.

What follows below is an identical statistical procedure of uncovering temporal distribution patterns of three interrelated occurrences as with the ceramics above: (1) nasal motifs that are found either in front of the nose or touching the nose of any agent, (2) nasal motifs that are found either in front of the nose or touching the nose of human and humanlike characters, and (3) nasal motifs of type 'round' (broad distinction) that are found either in front of the nose or touching the nose of human and humanlike characters in monumental art. Compared to the figures in ceramics (1126 examples in the first case, 645 instances in the second case, and 167 in the third case), the number of examples in monumental

art is 372, 281, and 91, respectively.[84] It should also be noted, that the temporal span in the case of monumental art is not identical to that of ceramics, as it includes two further time periods that are absent in the ceramic corpus of the present study. These two eras (Late Preclassic and Postclassic periods) are included in the statistics as they provide additional information on the distribution patterns under scrutiny. Ramification concerning these patterns will be discussed below Chart 5.

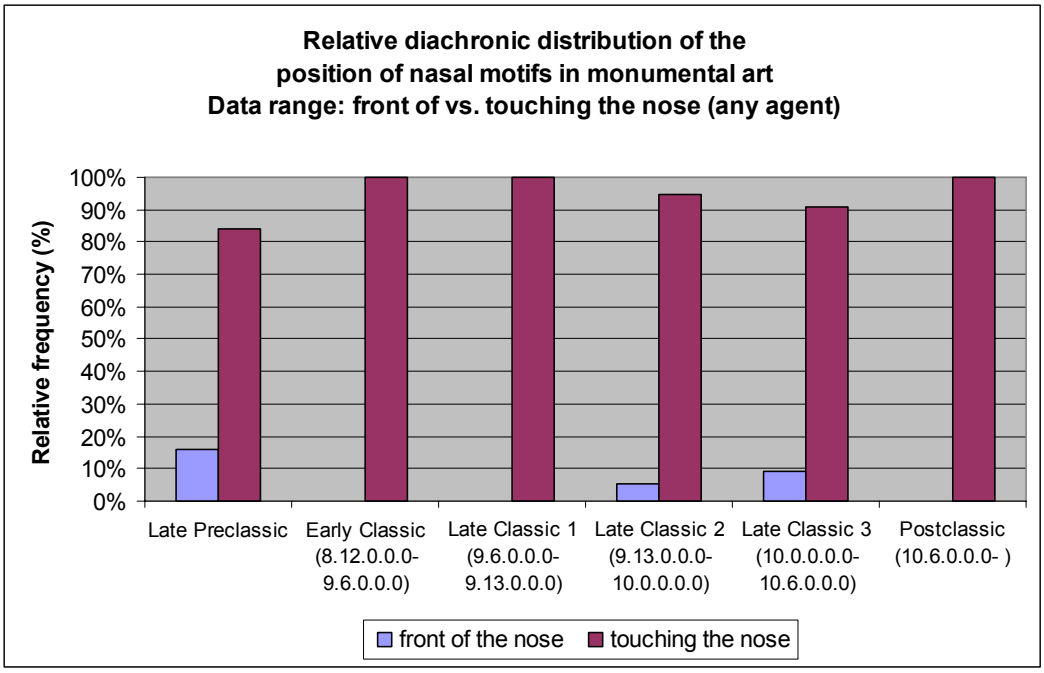


Chart 5: Relative diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of any agent; for exact statistics, consult Appendix A: Table 143 and Appendix A: Table 144)

What the statistics show in the case of monumental art, is that there are no observable patterns in the distribution compared to the placement of nasal motifs in ceramics. This is, unsurprisingly, due to the fact that the distribution is profoundly biased towards nasal motifs touching the nose and, consequently, the possible underlying patterns are invisible. Since there are only 17 examples of nasal motifs that are found in front of the nose of various characters in the corpus of monumental art in the present study, all occurrences are analyzed below (in chronological order):

[84] Note that only dated monuments are included in the statistics. What may appear as an inconsistency between tables that show overall statistics of nasal motifs on one hand and tables that show statistics based on temporal distribution on the other, is in reality due to different sets of data. Also, it should be noted that uncertain occurrences of various entries are treated equally with definite cases, i.e., if either the type of the agent or any other entry is presented with a question mark in the master table (see Appendix E) being questionable to some extent, the entry is included in the statistics nonetheless. These questionable occurrences are repeatedly inconsequential as relates to the general statistics, as the doubtfulness in most cases does not change the general status of the entries. To give an example, if one of the agents is marked as 'human figure?' the fact still remains that the agent is human in form and either belongs to the category of human beings or humanlike figures who are treated as one group in the following statistics. However, the overall imprecision in the statistics should be treated as producing a slight error margin which is, to some extent, inconsequential, as minor variance in the distribution patterns are not considered noteworthy in the present study. This, on the other hand, is due to the fact that the corpora in the present study are not all-inclusive, and, therefore, they are inherently present with an 'error margin'.

a. Detail from Monument 65, Kaminaljuyu (adapted after Parsons 1986: Fig. 149)

b. Detail from Monument 65, Kaminaljuyu (after Popenoe de Hatch 1996: 73)

Figure 72: Details from a drawing and photograph of the upper central figure on Monument 65, Kaminaljuyu, Guatemala

(1-3) Kaminaljuyu: Monument 65 (Late Preclassic): Three human figure possessing type 'round' nasal motifs in front of their noses. The fact that there is a small gap between the nose and the nasal motif of each figure is either intentional or, conversely, due to the way the monument was executed.[85] Compared to other more or less contemporary monuments from Kaminaljuyu and the Southern Pacific Coast with human figures possessing round nasal motifs, Stelae 11, 22, and 25 from Kaminaljuyu and Stela 1 from El Baul (dated 7.19.15.7.12) depict nasal motifs touching the nose of various human figures, but Stela 10 from Kaminaljuyu appears to be an unclear case since there are two different drawings of the same monument with two distinct renderings of the nasal motifs and their positions. However, a close examination of the photo and two rubbings of the same monument reveal that there is a slight gap between the nose and the nasal motif of the deity figure (see Figure 73).

a. Detail from Stela 10, Kaminaljuyu (adapted after Parsons 1986: Fig. 75 [drawing by Guillermo Grajeda Mena)

b. Detail from Stela 10, Kaminaljuyu (adapted after Sharer 1994: Fig. 3.12 [drawing by James Porter])

c. Detail from Stela 10, Kaminaljuyu (after Miles 1965: Fig. 13)

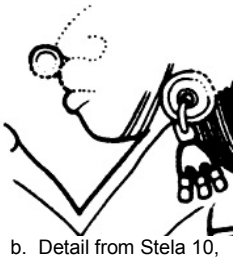
d. Detail from Stela 10, Kaminaljuyu (after Robertson 1998: File No. 23974)

e. Detail from Stela 10, Kaminaljuyu (after Robertson 1967: Fig. 2)

Figure 73: Details from two drawings, one photo, and two rubbings of Stela 10, Kaminaljuyu, Guatemala

The position of the nasal motif of the other individual (see Figure 74) remains unrevealed as the face of the character is damaged beyond recognition. According to Robertson (1967: Fig. 2) "[…] the face was intentionally pecked away in ancient times, probably when the sculpture was broken and buried".

a. Detail from Stela 10, Kaminaljuyu (adapted after Parsons 1986: Fig. 75 [drawing by Guillermo Grajeda Mena)



b. Detail from Stela 10, Kaminaljuyu (adapted after Sharer 1994: Fig. 3.12 [drawing by James Porter])

c. Detail from Stela 10, Kaminaljuyu (after Miles 1965: Fig. 13)

d. Detail from Stela 10, Kaminaljuyu (after Robertson 1967: Fig. 2)

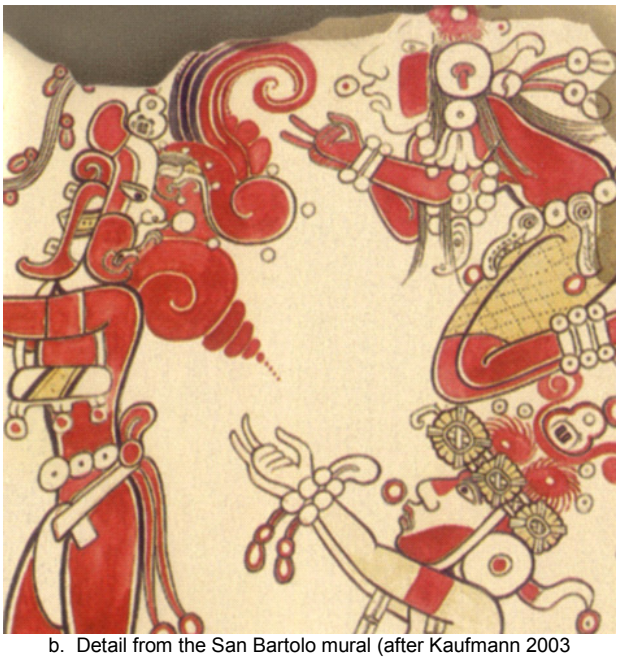
Figure 74: Details from two drawings, a photo, and a rubbing of Stela 10, Kaminaljuyu, Guatemala

[85] According to Parsons (1986: 58) the figures were carved on a flattened surface "in slightly raised and rounded relief accented by indentations around the edges."

Regarding the two drawings of the monument, in Guillermo Grajeda Mena's drawing (in Parsons 1986: Fig. 75) the nasal motif of the deity figure is somewhat outside the nose (touching the upper lip) whereas the other figure has a round nasal motif (type 'round / disc' in the typology of the current study) conceivably touching his nose even though the monument is broken in the critical area. On the other hand, in James Porter's drawing (in Sharer 1994: Fig. 3.12) both nasal motifs are clearly touching the noses of the two figures.

Whether the gap on Monument 65 and the possible gap on Stela 11 are due to the carving process rather than the artist intentionally targeting to leave a gap between the two elements of the motifs remains unknown. However, the murals from San Bartolo from roughly the same time period show characters with round nasal motifs that are found in front of their noses (rather than touching them). This could, however, be due to the fact that the murals are painted, and, consequently, not entirely comparable with the carved (southern) examples.

a. Detail from Stela 10, Kaminaljuyu (after Parsons 1986: Fig. 75 [drawing by Guillermo Grajeda Mena])



b. Detail from the San Bartolo mural (after Kaufmann 2003 [reconstruction painting by Heather Hurst])

Figure 75: Comparison between the portrayal of nasal motifs on Stela 10 from Kaminaljuyu and the murals from San Bartolo

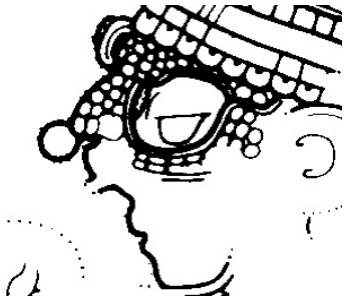


Figure 76: Detail from Stela 14, Dos Pilas (after Houston 1993: Fig. 3-24)

(4) Dos Pilas: Stela 14 (6 Ajaw 13 Muwaan; 9.14.0.0.0): Human figure (Itzamnaaj K'awiil) possessing type 'round' nasal motif in front of his nose. This case is debatable since the round motif seems to be attached to the mask of the figure, i.e., whether the motif is an actual nasal motif or part of the mask remains undecided.

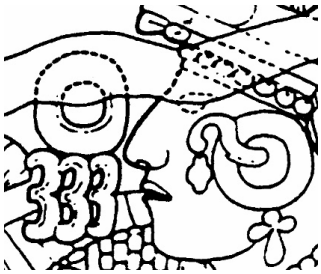


Figure 77: Detail from Stela 2, Dos Pilas (after Graham 1967: Fig. 7)

(5) Dos Pilas: Stela 2 (Stela 16 in Graham 1967?) (2 Chuwen 4 Pax; 9.15.4.6.11): Human figure (Itzamnaaj K'awiil) possessing an uncommon nasal motif in front of his nose. Since there is a gap between the motif and the nose of the figure, this example is classified as being in front of the nose rather than touching it.

Figure 78: Detail from Stela 33, Naranjo (after Graham 1978: 2:87)

(6) Naranjo: Stela 33 (12 Ajaw? 8 Pax; 9.17.10.0.0?): Human figure (K'ahk' Ukalaw Chan Chaahk) possessing a type '3 knots w/f' nasal motif in front of his nose. There is a visible gap between the motif and the nose of the figure, and although it is difficult to tell from the drawing (or the photo) of the monument whether the motif extends all the way to the nose or not, this example is classified as being in front of the nose rather than touching it.

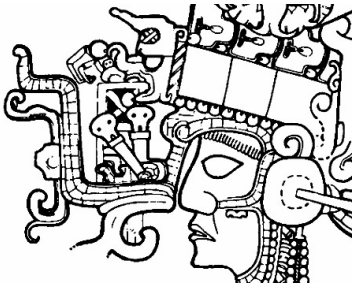
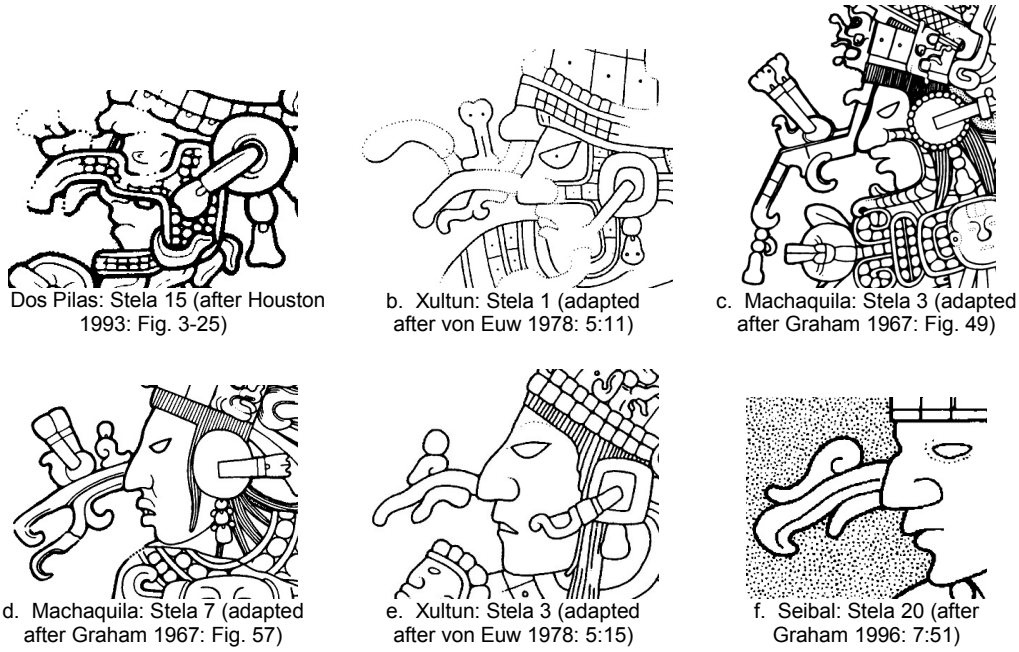


Figure 79: Detail from Stela 7, Aguateca (after Graham 1967: Fig. 17)

(7) Aguateca: Stela 7 (11 Ajaw 18 Mak; 9.18.0.0.0): Human figure (Tahn? Te' K'inich) possessing a type 'ds' nasal motif in front of his nose. Although most (95.12 %) nasal motifs of type 'ds' are touching the noses of the agents possessing them (rather than being positioned in front of the nose), the figure on Stela 7 from Aguateca has a perceptible gap between the motif and his nose. However, while some of the type 'ds' nasal motifs are straightforwardly comparable to other types of nasal motifs, there are instances when the motif is clearly an abbreviated form of a mask (see Proskouriakoff 1950: 59), and cases in which the motif is portrayed in such a manner that it is evidently intended to represent a mask. This is undoubtedly the case in Stela 7 since the motif continues all the way to the headdress of the figure. The reason why this example is included in the corpus is the fact that it is difficult and ultimately impossible to make a clear distinction between stylized masks, abbreviated masks, and nasal type 'ds' nasal motifs (see Figure 80 below).



a. Dos Pilas: Stela 15 (after Houston 1993: Fig. 3-25)
b. Xultun: Stela 1 (adapted after von Euw 1978: 5:11)
c. Machaquila: Stela 3 (adapted after Graham 1967: Fig. 49)
d. Machaquila: Stela 7 (adapted after Graham 1967: Fig. 57)
e. Xultun: Stela 3 (adapted after von Euw 1978: 5:15)
f. Seibal: Stela 20 (after Graham 1996: 7:51)

Figure 80: Variations in the portrayal of 'dragon snout' masks and abbreviated masks or type 'ds' ('dragon snout') nasal motifs

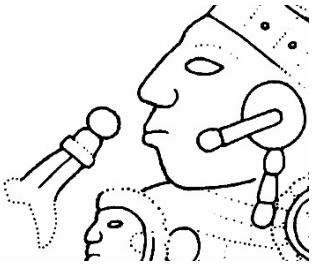


Figure 81: Detail from Stela 1, Ixkun (modified after Graham 1980: 2:139)

(8) Ixkun: Stela 1 (11 Ajaw 18 Mak; 9.18.0.0.0) Human figure possessing a type 'sc w/f' nasal motif in front of his nose. This is one of the few clear cases of nasal motifs positioned in front of the nose of any agent in monumental art.

Figure 82: Detail from Stela 4, Ixkun (after Graham 1980: 2:148)

(9) Ixkun: Stela 4 (ca. 9.18.0.0.0): Human figure possessing a type 'sc / sc1' nasal motif in front of his nose. Comparable to Stela 1 from Ixkun, this example, although weathered, seems to portray the nasal motif outside the nose of the agent possessing it.

Figure 83: Detail from Capstone 15, Ek Balam (drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-26)

(10) Ek Balam: Capstone 15 (ca. 9.18.0.0.0): Human figure (Ukit Kan Le'k Tok' [as Maize God?]) possessing a type 'sc w/f' nasal motif in front of his nose. The motif is clearly outside the nose of the dignitary but as in the case of other painted monuments and artifacts, the rationale may rest in the execution (i.e., painted rather than carved) of the monument.

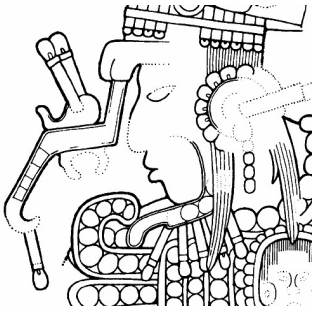
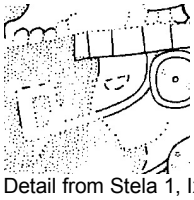


Figure 84: Detail from Stela 2, Machaquila (adapted after Graham 1967: Fig. 44)

(11) Machaquila: Stela 2 (10 Ajaw 8 Sak; 9.18.10.0.0): Human figure (Aj Ho' ...?) possessing a type 'ds' nasal motif in front of his nose. As in the case of Stela 7 from Aguateca, the figure on Stela 2 from Machaquila has a perceptible gap between the motif (or the mask) and his nose. As with Stela 7 from Aguateca, the motif is portrayed in such a manner that it is evidently intended to represent a mask.

Figure 85: Detail from the mural of Room 2, Structure 1, Bonampak (adapted after Ruppert, Thompson, and Proskouriakoff 1955: Fig. 28 [reconstruction painting by Antonio Tejeda])

(12) Bonampak: Mural, Room 2, Structure 1 (12 Ajaw 18 Muwaan; 9.18.10.2.0): Human figure in a cartouche possessing a type 'ds' nasal motif in front of his nose. This is yet another example of 'dragon snout' nasal motifs that are difficult to classify either belonging to the sphere of nasal motifs or abbreviated masks. As in the case of Capstone 15 from Ek Balam, along with numerous painted ceramics, the motif is clearly outside the nose of the individual but whether the rationale behind the placement is intentional or due to the type of the artwork, remains unrevealed. The motif itself is rendered in rather different form from those of carved monuments having a base reminiscent of a flower or an earspool from where the square-nosed or square-snouted motif emanates. The motif has parallels in other types of artwork as can be seen from the examples in Figure 86 and Figure 87 below:

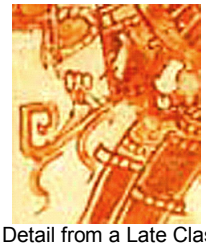


a. Detail from Stela 1, Ixlu (after Jones and Satterthwaite 1982: Fig. 80)

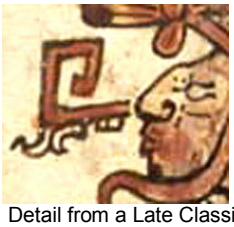
b. Detail from Stela 16, Tikal (after Jones and Satterthwaite 1982: Fig. 22)

c. Detail from a Late Classic Maya jadeite plaque from Teotihuacan (after Schele and Miller 1986: Pl. 34 [photo by Justin Kerr])

d. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K5016])



e. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K5356])



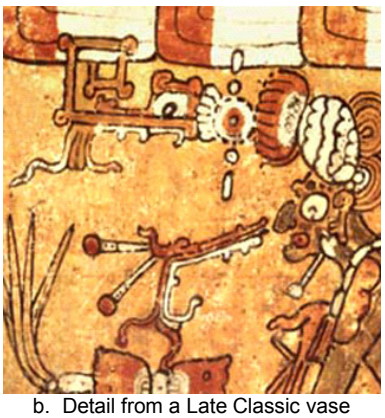
f. Detail from a Late Classic bowl (after Kerr n.d.a. [File No. K7602])

g. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K6649])

h. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K7608])

Figure 86: Examples of square-snouted (and comparable) nasal motifs in Maya art

a. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K1185])



b. Detail from a Late Classic vase (after Kerr n.d.a. [File No. K4339])

Figure 87: Examples of dragon snout headdress appendages in Maya ceramics

Figure 88: Detail from Stela 8, Santa Rosa Xtampak (after Proskouriakoff 1950: Fig 85b)

(13) Santa Rosa Xtampak: Stela 8 (ca. 10.0.0.0.0) Human figure possessing a type 'sc w/f' nasal motif in front of his nose. The motif is parallel to the one portrayed on Stela 4 from the same site (see Figure 93 below).

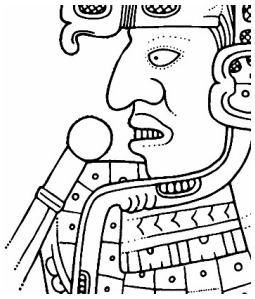


Figure 89: Detail from Stela 14, Seibal (adapted after Graham 1996: 7:39)

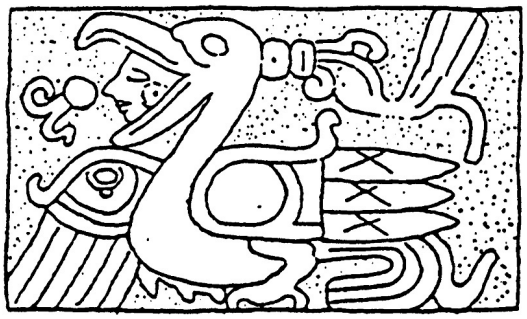
(14) Seibal: Stela 14 (ca. 10.2.0.0.0): Human figure possessing type 'sc w/f' nasal motif in front of his nose. Along with the example from Stela 1, Ixkun, this is one of the few clear cases of nasal motifs positioned in front of the nose of any agent in monumental art.

Figure 90: Detail from Stela 1, Santa Rosa Xtampak (after Proskouriakoff 1950: Fig. 86b)

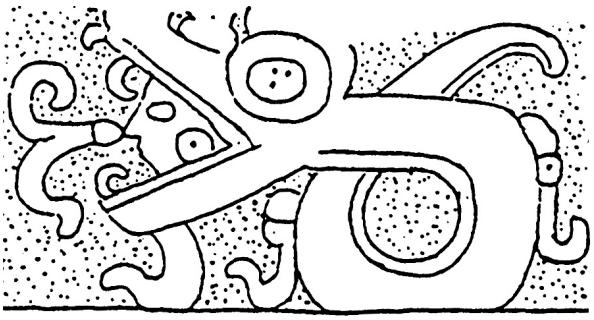
(15) Santa Rosa Xtampak: Stela 1 (ca. 10.3.0.0.0 [according to Graña-Behrens 2002: 175]): Human figure possessing a type 'sc w/f'? nasal motif in front of his nose. Although the monument is badly weathered, parallel examples (stelae 4 and 8 [see below and above, respectively]) speak for the interpretation (with reservations) that the motif is of type 'sc w/f' and it is positioned in front of the nose of the individual.

Figure 91: Detail from Lintel 1, Yula (adapted after a drawing by Ian Graham in Grube, Lacadena, and Martin 2003: II-48)

(16) Yula : Lintel 1, front side, central section (8 K'an 2 Pop ; 10.2.4.8.4): Human head emerging from the mouth (buccal cavity) of an avian creature. The figure has a type 'round w/f' nasal motif in front of his nose. Although the motif is clearly positioned outside the nose of the figure, the placement may be accidental. As numerous monuments from the Classic era show meticulous execution with fine distinctions, this late monument is noticeably inferior in relation to the proficiency of the artist. Consequently, the placement of the motif is in all likelihood random rather than intentional (compare the monument to Lintel 2 from the same site [Figure 92]).



a. Central section of the front side of Lintel 1, Yula (after Grube, Lacadena, and Martin 2003: II-48 [drawing by Ian Graham])



b. Central section of the front side of Lintel 2, Yula (after Grube, Lacadena, and Martin 2003: II-67 [drawing by Ian Graham])

Figure 92: Lintels 1 and 2 from Yula

Figure 93: Detail from Stela 4, Santa Rosa Xtampak (adapted after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-78)

(17) Santa Rosa Xtampak: Stela 4 (2 Tun in 10 Ajaw [10.4.2.0.0]): Human figure possessing a type 'sc w/f' nasal motif in front of his nose. Along with other late monuments, Stela 4 from Santa Rosa Xtampak is noticeably substandard to the Classic period monuments, and the placement of the nasal motif is in all likelihood due to casual execution reminiscent to some extent of the fluence of painted ceramics.

All in all, out of the 17 examples in the corpus there are only 8 transparent cases of 'standard' nasal motifs found in front of noses of various individuals. With the exception of the ambiguous Late Preclassic examples, most other cases are late in date with all 8 apparent occurrences being post-9.18.0.0.0 in date. As stated before, the most feasible explanation for the lack of nasal motifs positioned in front of noses of various characters in monumental art has in all probability to do with artistic conventions and practices than anything else. However, the noticeable temporal trend in the case of ceramics is intriguing and requires further scrutiny.

Regarding the overall distribution of nasal motifs pertaining to different *agents* in Maya art, there is an expected variation in the statistics (Appendix A: Table 149, Appendix A: Table 150, Appendix A: Table 151, and Appendix A: Table 152). These patterns are obviously subject to the types of nasal motifs possessed by the different agents, as noted above. The various designations of different positions also determine, to a great extent, in which position the nasal motifs are in relation to the nasal area of a given agent. For example, since the physical or hypothetical nasal area of most animal and zoomorphic beings in the present study is either labeled as snout, muzzle, or beak (rather than nose *per se*) and since most nasal motifs pertaining to zoomorphic figures emanate from the nostrils of the creature (rather than being positioned outside or touching the tip of the snout or nasal area in general), the distribution of the positions relating to the nose are somewhat restricted to encompass only human beings, humanlike figures, anthropomorphic beings (including deities), and animals with factual noses (such as monkeys).

5. STATISTICAL ANALYSES OF NASAL MOTIFS IN MAYA ART

5.1. GENERAL STATISTICS

5.1.1. CERAMICS

The source material for ceramics in this study is composed of 1571 ceramic vessels depicting any type of agent (ceramic corpus A) whereof 1514 vessels (ceramic corpus A') derive from a closed sample set.[86] Out of these 1514 vessels, 747 vessels (ceramic corpus B) have nasal motifs on them. Consequently, the 747 ceramic vessels are the primary source material for ceramics in the present study (see Table 79).[87]

Out of the 747 vessels only 39 vessels (~5.22 %) are securely provenienced, i.e., archaeologically excavated.[88] However, out of the 708 vessels whose provenience is not known (PNK) a total of 383 vessels[89] can be attributed to regional style[90] designations and/or have toponymic information or

[86] The ceramic corpus is primarily based on Justin Kerr's (1989, 1990, 1992, 1994, 1997, 2000, and n.d.a.) photos on Maya ceramics supplemented with various other photos and drawings of both unprovenienced and provenienced ceramics. The ceramic corpus A is composed of whole or slightly damaged ceramic vessels depicting any type of agent, whether in the form of human beings, humanlike figures, deities, zoomorphs, or animals. The ceramic corpus A consists of vessels (with agents on them) in the Kerr corpus, in Culbert 1993 (Tikal), in Smith 1955 (Uaxactun), and in Willey, Leventhal, Demarest, and Fash 1994 (Copan). Additional vessels depicting nasal motifs (57 in total) that do not appear in the aforementioned sources include ceramic vessels in Coe 1975, 1978, and 1982, Martin and Grube 2000, Mayer 2004, Reents-Budet 1994, Robicsek 1978, Robicsek and Hales 1981, and Schele and Miller 1986. For statistical reasons, these 57 vessels are excluded in the analyses relating to any statistics pertaining to the comparison of scenes with nasal motifs and scenes without them. Consequently, a designation A' is given to the ceramic corpus that excludes these 57 vessels to avoid distorting the (closed) sample set.

[87] In the initial stage of the present research, 2573 ceramic vessels in total were examined. Out of these 2573 vessels 1002 examples had no agents on them (being either plain or having only hieroglyphs and/or iconography without any characters on them). Consequently, these 1002 ceramic vessels are not included in the statistics to follow.

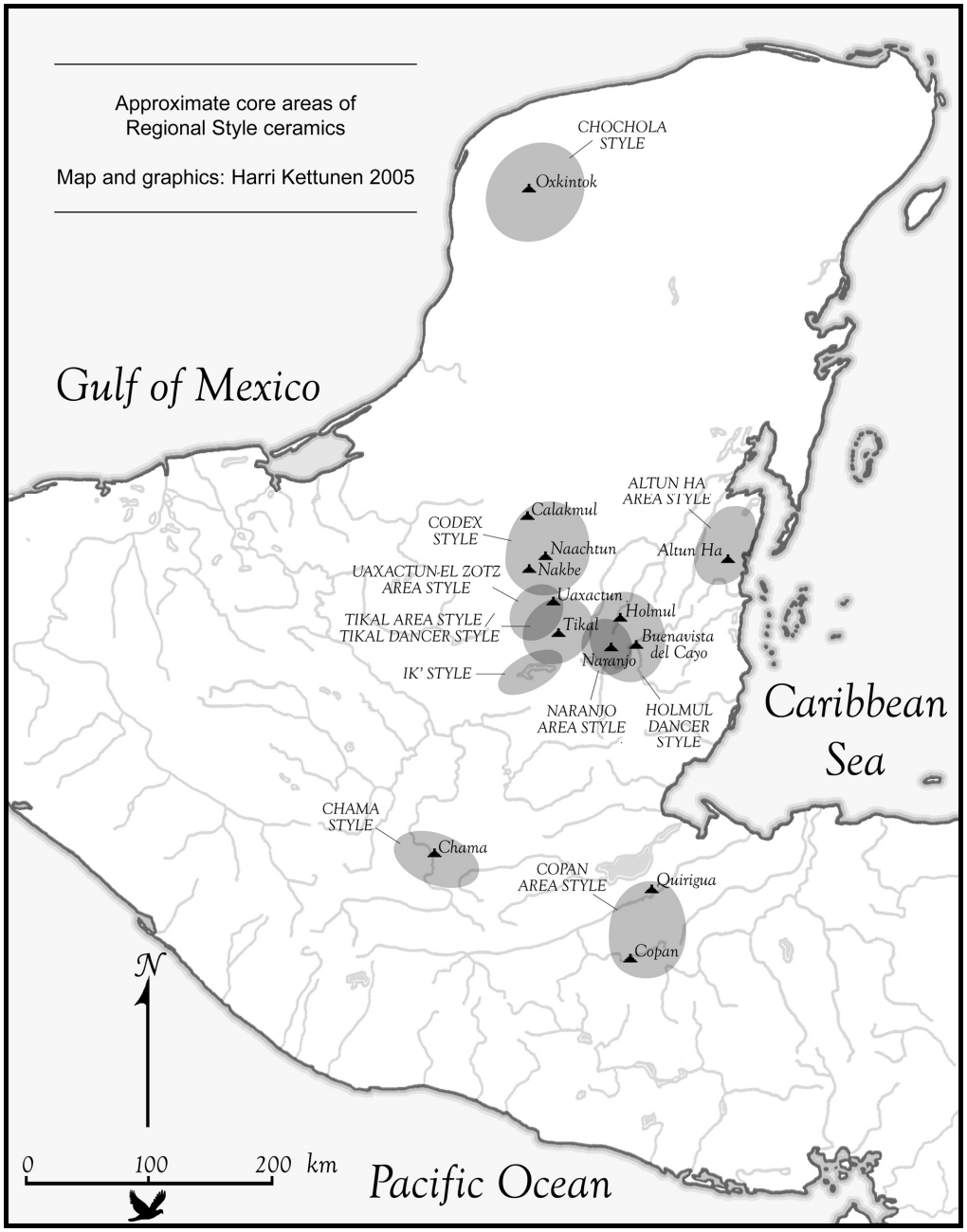
[88] The provenienced ceramics are primarily from Uaxactun (Smith 1955, Vol. II), Tikal (Culbert 1993), and Copan (Kerr n.d.a; Willey, Leventhal, Demarest, and Fash 1994). Consequently, the distribution of provenienced ceramics is rather biased – a fact that needs to be taken into account in the synchronic analyses of the ceramic vessels. As a result, rather than having provenienced ceramics as a basis for synchronic analyses, I have seen fit to build the analyses based on regional style. Furthermore, regional style designation provides information on the stylistic patterns of Maya ceramics, which is considerably more informative in the light of the present study than the archaeological context. Besides Copan, Tikal, and Uaxactun, single examples of excavated ceramic vessels in the corpus of the present study originate from Becan (K2703), Buenavista del Cayo (K4464), Seibal (K2696), and Sacul (Mayer 2004: Figs. 1 and 2).

[89] In addition to these vessels, at least 5 of the provenienced vessels can be attributed to regional style or have toponymic information other than the area of their actual provenience. For example, K2704 was excavated at Tikal but the vessel itself is a Naranjo Area Style vase and has a personal name (Aj Wosaaj) and toponymic information (Wak Kab'[nal]) written in the PSS text connecting it to Naranjo; K4464 was excavated at Buenavista del Cayo but the regional style is Holmul Dancer (Eastern Peten / general Naranjo area) and the vase has toponymic information relating to Naranjo; KHM2004 (Mayer 2004: Figs. 1 and 2) was excavated at Sacul, but the toponymic information (Wak Kab'nal) connects it to Naranjo; CSU:Fig.2b was excavated at Uaxactun but the vessel fragment itself is of Naranjo Area Style.

[90] As regards the analysis of the regional style and phase dating of unprovenienced ceramics examined in this study, I am heavily operating with unpublished research results based on cooperation with Christophe Helmke over the past five years, and on published analyses in Reents-Budet 1994. For the map of approximate core areas of Regional Style designated ceramics, see Map 2.

personal names in the hieroglyphic texts.[91] The overall distribution of Regional Style designated vessels in the ceramic corpus B is presented in Table 80, while the diachronic distribution is shown in Table 81 and Table 82 (see also the overall diachronic distribution of vessels with nasal motifs [i.e., ceramic corpus B] in Appendix A: Chart 63). It will be noticed that the corpus of Regional Style designated vessels is heavily biased towards Codex Style ceramics as they seem to constitute the single largest group of unprovenienced vessels in private collections and museums.

Toponymic information in the ceramic corpus B is presented in Table 83 with records of personal names shown in Table 84. These surveys were performed in order to further narrow down the regional origin of the vessels. However, it should be kept in mind that toponymic information and records of personal names do not always designate the actual origin of the ceramics vessels (see Footnote 89).



Map 2: Approximate core areas of Regional Style ceramics examined in this study

[91] Note that some of these labels in the following charts are overlaying, i.e., a text in a given vessel can provide both toponymic information and records of personal names. Also, a given vessel can be designated to regional style *and* have toponymic information and/or personal names on it.

Table 79: Initial statistics of ceramic corpora examined in this study

Designation:	Ceramic corpus A	Ceramic corpus A'	Ceramic corpus B
Total number of vessels	1571	1514	747
Number of provenienced vessels	144	143	39
Number of unprovenienced vessels	1427	1371	708
Number of vessels with agents	1514	1514	747
Number of vessels with nasal motifs	747	747	747
Number of vessels with nasal motifs on principal agents	658	658	658
Supernatural scenes	893	845	495
Realistic / historical scenes	336	335	57
Difficult to define scenes	342	334	106

Table 80: Distribution of Regional Style designated vessels in the ceramic corpus B

	definite:			probable:			all:	
Style:	number:	relative to definite:	relative to all:	number:	relative to probable:	relative to all:	number:	relative:
Altun Ha Area Style	1	(0.30%)	(0.26%)	0	(0.00%)	(0.00%)	1	(0.26%)
Black and White Style	4	(1.21%)	(1.04%)	0	(0.00%)	(0.00%)	4	(1.04%)
Chama Style	22	(6.67%)	(5.74%)	20	(37.74%)	(5.22%)	42	(10.97%)
Chochola Style	13	(3.94%)	(3.39%)	4	(7.55%)	(1.04%)	17	(4.44%)
Codex Style	207	(62.73%)	(54.05%)	3	(5.66%)	(0.78%)	210	(54.83%)
Copan Area Style	0	(0.00%)	(0.00%)	1	(1.89%)	(0.26%)	1	(0.26%)
Holmul Dancer Style	23	(6.97%)	(6.01%)	1	(1.89%)	(0.26%)	24	(6.27%)
Ik' Style	7	(2.12%)	(1.83%)	8	(15.09%)	(2.09%)	15	(3.92%)
Naranjo Area Style	17	(5.15%)	(4.44%)	5	(9.43%)	(1.31%)	22	(5.74%)
Tikal Area Style	11	(3.33%)	(2.87%)	7	(13.21%)	(1.83%)	18	(4.70%)
Tikal Dancer Style	6	(1.82%)	(1.57%)	2	(3.77%)	(0.52%)	8	(2.09%)
Uaxactun-El Zotz Area Style	19	(5.76%)	(4,96%)	2	(3.77%)	(0.52%)	21	(5.48%)
Total:	330	(100%)		53	(100%)		383	(100%)

Table 81: Diachronic distribution of Regional Style designated vessels in the ceramic corpus B

Regional Style:		EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
Altun Ha Area Style	definite	0	0	0	0	1	0	0	**1**
	probable	0	0	0	0	0	0	0	**0**
Black and White Style	definite	0	0	0	0	4	0	0	**4**
	probable	0	0	0	0	0	0	0	**0**
Chama Style	definite	0	0	0	0	22	0	0	**22**
	probable	0	0	0	0	20	0	0	**20**
Chochola Style	definite	0	0	0	0	12	1	0	**13**
	probable	0	0	0	0	1	2	1	**4**
Codex Style	definite	0	0	0	0	206	1	0	**207**
	probable	0	0	0	0	3	0	0	**3**
Copan Area Style	definite	0	0	0	0	0	0	0	**0**
	probable	0	0	0	0	1	0	0	**1**
Holmul Dancer Style	definite	0	0	0	0	22	2	0	**24**
	probable	0	0	0	0	0	0	0	**0**
Ik' Style	definite	0	0	0	0	7	0	0	**7**
	probable	0	0	0	0	8	0	0	**8**
Naranjo Area Style	definite	0	0	17	0	0	0	0	**17**
	probable	0	0	5	0	0	0	0	**5**
Tikal Area Style	definite	0	1	0	0	8	2	0	**11**
	probable	0	0	1	1	5	0	0	**7**
Tikal Dancer Style	definite	0	0	1	1	4	0	0	**6**
	probable	0	0	2	0	0	0	0	**2**
Uaxactun-El Zotz Area Style	definite	0	0	5	4	10	0	0	**19**
	probable	0	0	0	0	2	0	0	**2**
Total:		**0**	**1**	**31**	**6**	**336**	**8**	**1**	**383**

Table 82: Diachronic distribution of Regional Style designated vessels in the ceramic corpus B (definite and probable styles merged; for exact statistics, consult Table 81)

Regional Style:	EC3-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	Total:
Altun Ha Area Style				1			**1**
Black and White Style				4			**4**
Chama Style				42			**42**
Chochola Style				13	3	1	**17**
Codex Style				209	1		**210**
Copan Area Style?				1			**1**
Holmul Dancer Style				22	2		**24**
Ik' Style				15			**15**
Naranjo Area Style		22					**22**
Tikal Area Style	1	1	1	13	2		**18**
Tikal Dancer Style		3	1	4			**8**
Uaxactun-El Zotz Area Style		5	4	12			**21**
total	**1**	**31**	**6**	**336**	**8**	**1**	**383**

According to Reents-Budet (1994: 229, endnote 75) the Naranjo Area Group-style dates to the Tzakol III ceramic phase, i.e., A.D. 495–593, but as the time span of Tzakol III has been adjusted by Joseph Ball to A.D. 495–544 (*ibid*.), the Naranjo Area Group-style dates, accordingly, from Tzakol III to early Tepeu I (*ibid*.). In the present study, the Naranjo Area Group-style ceramics fall into the Late Classic Phase 1, or A.D. 550–700. In all probability most of the ceramic vessels in this group date to the early stage of Late Classic Phase 1 (ca. A.D. 550–600) or to the transitional phase between Early Classic 3 and Late Classic 1 (A.D. 530–570).[92] As the phase divisions are somewhat indistinguishable and as the time span of Late Classic Phase 1, especially, is rather extensive, the phase dating of Naranjo Area Group-style ceramics is to be regarded in this light in the statistics to follow.

Table 83: Toponymic information in the ceramic corpus B

Toponym / Emblem Glyph:	Number of occurrences:
4 Pet	1
13 Tzuk	5
Chatahn	21
Copan EG	1
Hiix Witz	1
Ik' (Motul de San José EG)	5
K'antu'maak (Caracol EG)	1
K'anwitznal (Ucanal EG)	2
Knot Eye	1
Mutul (Tikal EG)	3
Naachtun?	1
Pa'chan (Uaxactun EG)	6
Saal (Naranjo EG)	4
To'ok' Witz	3

[92] A piece of information revealing that the tradition extended at least to the very end of the 6th century is that the name of the king of Naranjo, Aj Wosaaj (who reigned from A.D. 546 to at least A.D. 615), is mentioned in the PSS texts on six Naranjo Area Style bowls in the Kerr corpus (namely K681, K1558, K2704, K4562, K5042, and K5746). Another bowl is illustrated in Martin and Grube (2000: 71) on which the name of Aj Wosaaj is followed by a 3 Winaakhaab' Ajaw title, yielding the date of the bowl anywhere from A.D. 573 to 592 and beyond depending on the date of the birth (ca. A.D. 534) in reference to the accession of the king and the production of the vase.

Table 84: Records of personal names in the ceramic corpus B

Name:	Toponym:	Number of occurrences:	Source:
Yax Pahsaj	Copan	1	K3296
Yich'aak K'ahk'	*Hiix Witz*	1	K3844
Yajawte' K'inich	*Ik'* (Motul de San José)	1	K791
Yet? K'inich	*Ik'* (Motul de San José); *13 Tzuk*	1	K4120
Itzamnaaj B'ahlam	*K'anwitznal* (Ucanal)	1	K1698
Animal Skull	*Mutul* (Tikal)	2	K1261; MBD, Fig. 57
Chak Tok Ich'aak	*Mutul* (Tikal)	1	K8009
Sihyaj Chan K'awiil	*Mutul* (Tikal)	1	Martin and Grube 2000: 34
Aj Wosaaj	*Saal* (Naranjo)	7	K681; K1558; K2704; K4562; K5042; K5746; K7716
K'ahk' Tihliw Chan Chaahk	*Saal* (Naranjo)	3	K927; K4464; K7750
Ixik Une' B'ahlam	*Saal* (Naranjo)	1	K7750
K'ahk' Ukala'w Chan Chaahk	*Saal* (Naranjo)	1	K7750
K'inich Tajal Chaahk	*Saal (Naranjo)*	1	K5458
Sihyaj Chan K'awiil	*Namaan (Chatahn)*	1	K1670
Ixik Yohl Ch'e'en	*To'ok' Witz*	1	K5976
Titomaj? K'awiil	*(Chatahn)*	1	MBD, Table 23F
Yo(p)aat? B'ahlam	*(Chatahn)*	1	K1560
Tutum? K'in Chaahk	*(5 Pet)*	1	K7524
? Chan K'inich	*(13 Tzuk)*	1	K1837
K'inich Lamaw Ek'	*(13 Tzuk)*; Río Azul? / Motul de San José?	1	K7720
B'ahe'w? Chan To'ok'	?	1	K7669
B'olon Chan Chij	?	1	K4988
Ixik Yax ? Ahk?	?	1	K3844
Sak ? K'inich?	?	1	K3844
Sakik'al Ek'	?	1	K3844
Sihyaj Chan	?	1	K5763
Tob'oot?? B'ahlam	?	1	K3433

5.1.2. MONUMENTAL ART

The corpus of monumental art in this study comprises of 417 monuments from 73 sites in the Maya area with a time span from Late Preclassic to Late Postclassic periods.[93] Included in this category are all monuments and artworks associated with architecture, such as ballcourt markers, benches, capstones (whether carved or painted), door jambs and lintels, façades, murals, panels, piers, platforms, stairways, and tablets, as well as freestanding monuments, such as altars and stelae. On the whole, the corpus produced comprises sculpture, architecture, and paintings associated with architecture.

Since murals are not traditionally included under the designation 'monumental art' and since it will be seen that the presence and absence of nasal motifs associated with individuals depicted in murals distort the statistics, special attention is given to the treatment of murals in the analyses below. Excluded from the present corpus are monuments that are either eroded, defaced, or otherwise damaged beyond recognition in the nasal area of portrayed characters. Also excluded are three-

[93] For a list of sources consulted to compile the corpus, see Table 17 in Chapter 1.1.

dimensional monuments where the placement of most nasal motifs is either next to impossible or not practiced by the artists.[94]

Table 85: Initial statistics of the corpus of monumental art examined in this study

Designation:	Monumental art:
Total number of monuments	417
Number of monuments with nasal motifs on principal agents	198
Supernatural scenes	18
Historical or realistically depicted human figures portrayed in scenes with supernatural aspects	108
Realistic / historical scenes	231
Difficult to define scenes	60

[94] Given the fact that three-dimensional monuments are excluded from the present study, it should be noted that statistics involving sites such as Copan, Quirigua, and Tonina are to be regarded in the light of the present corpus. Moreover, quite often the nasal area of individuals depicted in three-dimensional sculpture is either partially or entirely eroded or intentionally defaced, so most such monuments would not be included in the corpus anyway. Whether the nasal area plays a significant role in the belief system of the Ancient Maya and, consequently, whether noses of the individuals depicted in the monuments were damaged in the antiquity for this very reason is a question that will be touched upon in Chapter 7.

5.2. DISTRIBUTION OF NASAL MOTIFS: STATISTICAL ANALYSES PERTAINING TO THE PRESENCE AND ABSENCE OF NASAL MOTIFS

5.2.1. ANALYSES BASED ON VARIOUS SCENE CATEGORIES

> The object of science, properly so called, is the knowledge of laws and relations. To be able to distinguish what is essential to this end, from what is only accidentally associated with it, is one of the most important conditions of scientific progress. (Boole 1854: 39)

An examination focusing on the distribution patterns of scenes including or excluding nasal motifs was carried out on 1514 ceramic vessels (ceramic corpus A') and on 417 monuments employing the basic techniques of Boolean algebra (Boole 1854). The following designations (treated as variables) were created and, subsequently, all scenes were analyzed and given true/false values based on these designations:

1. Any key figure or figures in the scene having a nasal motif
2. Clearly realistic or historical scene without any indications of a supernatural world
3. Supernatural scene with one or many indications of unrealistic, non-historical, or supernatural world
4. Scene that is difficult to label to either of the two preceding designations above

The first designation means that only main figures (principal agents) in each scene were taken into account. This excludes all heads of human beings, deities, and animals that might be parts of costumes or iconography within the scene (e.g., deity heads on pillars in palace scenes in the case of ceramics).[95] The second designation involves scenes that can be identified as historical or otherwise realistically rendered scenes without any suggestions to a supernatural world (i.e., deities, imaginary creatures, or supernatural motifs). Nasal motifs themselves were not treated as supernatural motifs to avoid circular argumentation. The third designation includes scenes with any type of supernatural indications and the fourth designation was created to host all scenes on which defining the status is difficult or impossible.

This survey was initially carried out for ceramics to differentiate realistic scenes from supernatural scenes. However, in the course of the research, it became evident that the distinction is extremely difficult to make in many cases as it is difficult to tell which features and aspects are to be considered supernatural. Moreover, the elastic nature in Maya art to blend supernatural features into historical scenes adds considerably to the problem. Consequently, the designations given above are to be considered theoretical and speculative, and only as a means to expose potential wide-ranging distribution patterns.

In the case of monumental art the problem is even more evident as there are numerous scenes where historical figures are depicted in supernatural settings or accompanied by supernatural characters (such as deities and imaginary creatures) or supernatural attributes (such as unnatural body parts). As the individuals in these monuments are historical but the scenes themselves have supernatural attributes, a new designation ('historical or realistically depicted human figures in scenes with supernatural aspects') was created to host these scenes in the statistics to follow. However, the focal point in this analysis is to expose patterns between the distribution of unproblematic cases of supernatural scenes especially, as opposed to (relatively) clear cases of realistic or historical scenes in order to find out whether nasal motifs are more prevalent in either circumstance.

The results of the statistics are the following: Out of the 1514 ceramic vessels, 658 examples portray nasal motifs on principal agents (i.e., excluding nasal motifs attributed to headdress figures and other

[95] In the case of ceramics, vessels without any agents were also marked for statistical reasons but they were left out of the current study due to the fact that the statistics are redundant in the light of the present research.

secondary agents[96]) giving a ~43.46 % frequency of the presence of at least one nasal motif attributed to *any key figure or figures* in any scene (any vessel) in the Maya ceramic corpus A' (see Chart 6 and Chart 8). In the case of monumental art, 198 examples out of the 417 monuments portray nasal motifs on principal agents, providing a ~47.48 % frequency of the presence of at least one nasal motif attributed to *any key figure or figures* in any monument (see Chart 7, Chart 8, and Appendix G).

Taking into consideration the error margin based on the size of the sample, one must interpret these statistics with caution. At first glance the statistics are somewhat unexpected as the scenes in ceramics are customarily considered to be more 'otherworldly' than those of monumental art (i.e., providing that most nasal motifs connote supernatural aspects, as seems to be the case based on the statistics provided in Chart 10). However, one must consider that the statistics presented above are based on individual *scenes* on ceramic vessels and monuments (i.e., per ceramic vessel / monument) rather than on individual *characters*, and as there are generally more agents per scene in ceramic vessels as there are in monuments,[97] the statistics are somewhat distorted.

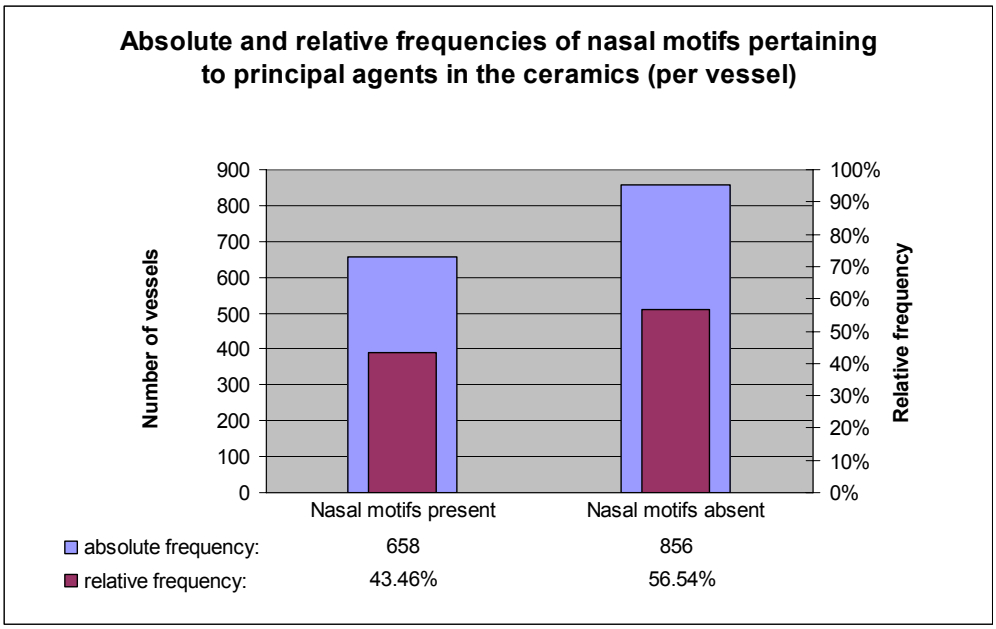


Chart 6: Nasal motifs pertaining to principal agents in ceramics (per vessel)

[96] In contrast, out of the 1514 vessels (corpus A') 747 vessels (corpus B) portray nasal motifs with *any* actor (i.e., including nasal motifs attributed to headdress figures and other secondary agents mentioned above) giving a ~49.34 % frequency of the presence of at least one nasal motif attributed to *any agent* in any scene in the Maya ceramic corpus A'.

[97] The average number of principal agents in the ceramic corpus A is ~4.46 per ceramic vessel, whereas in monumental art it is ~2.61 per monument (and if murals are excluded the average number is ~1.87).

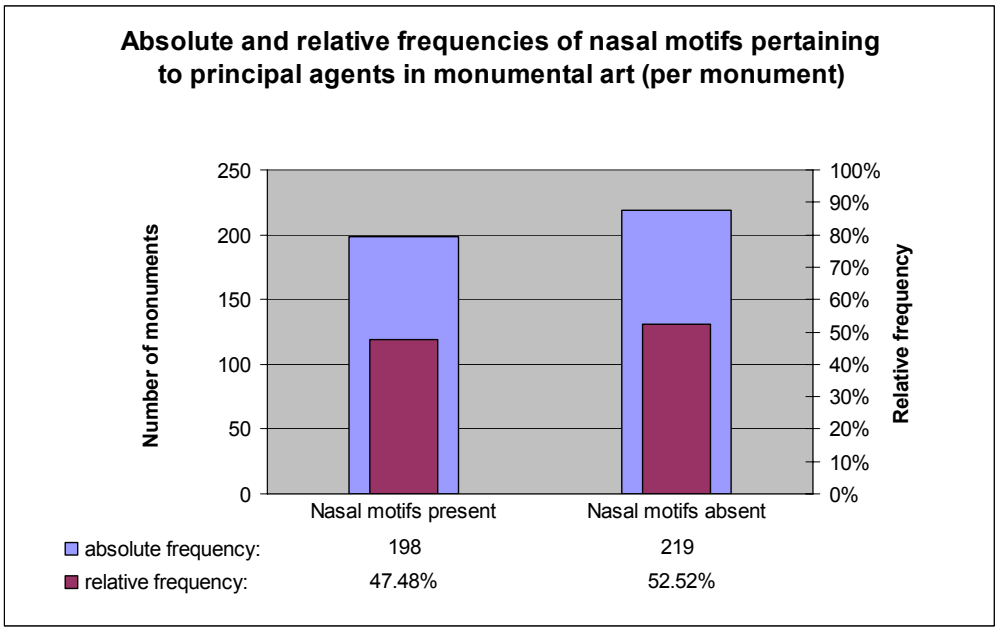


Chart 7: Nasal motifs pertaining to principal agents in monumental art (per monument)

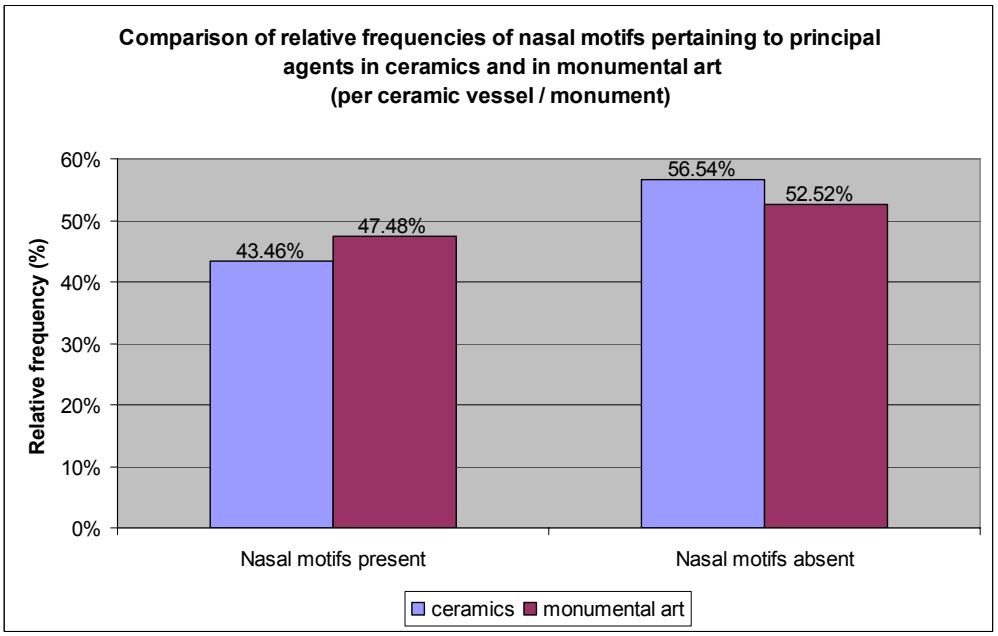


Chart 8: Comparison of relative frequencies of nasal motifs pertaining to principal agents in ceramics and in monumental art (per vessel / monument)

With regard to the distribution patterns of realistic or historical scenes vs. supernatural scenes pertaining to the presence and absence of nasal motifs in ceramics, the statistics are as follows: of the 1514 vessels mentioned (corpus A'), 845 (~55.81 %) depict supernatural scenes, 335 (~22.13 %) are clearly realistic or historical scenes, and 334 (~22.06 %) fall into the 'difficult to define' category. Out of the 845 supernatural scenes, 489 examples (~57.87 %) portray nasal motifs on principal figures, out of the 335 realistic or historical scenes 57 examples (~17.01 %) depict nasal motifs on principal figures, and out of the 334 'difficult to define' scenes 106 examples (~31.74 %) have nasal motifs on principal figures in them (see Chart 9 and Chart 10).

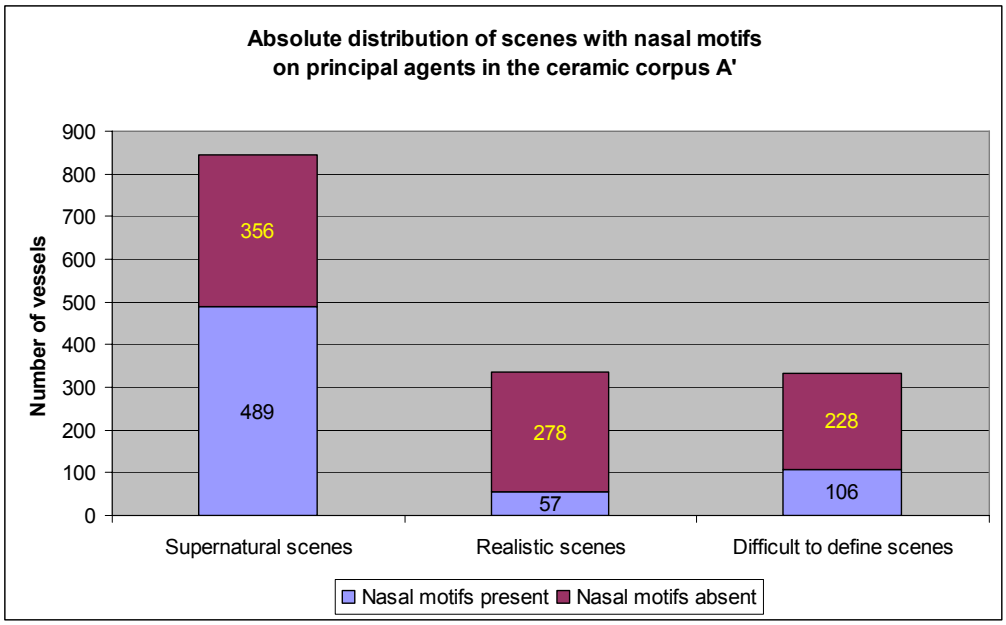


Chart 9: Absolute distribution of scenes with nasal motifs on principal agents in the ceramic corpus A'

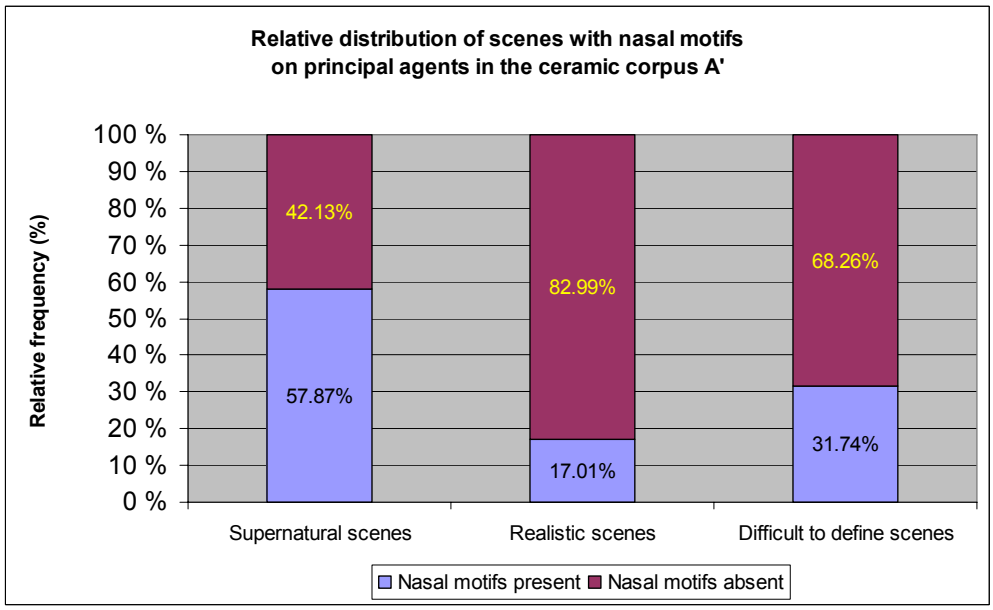


Chart 10: Relative distribution of scenes with nasal motifs on principal agents in the ceramic corpus A'

In the case of monumental art, the scenes were divided into four, rather than three, categories as in the case of ceramics. An additional category labeled 'historical or realistically depicted human figures in scenes with supernatural aspects' was created, as stated above, to host scenes where either historical figures or realistically depicted human figures interact with supernatural beings or they are surrounded by aspects from the supernatural world (see, e.g., Stela 1 at Caracol and Stela 5 at Piedras Negras). When comparing the statistics between ceramics and monumental art, this additional category was merged with the 'difficult to define' category to make the two distribution sets comparable.

Regarding the distribution patterns pertaining to the presence and absence of nasal motifs in monumental art, the statistics are as follows: of the 417 monuments examined, 231 (~55.40 %) depict historical or otherwise realistic scenes, 108 (~25.90 %) are scenes where historical or realistically depicted human figures are portrayed in scenes with supernatural aspects, 18 (~4.32 %) portray supernatural scenes, and 60 (~14.39 %) fall into the 'difficult to define' category. Out of the 231 historical or otherwise realistic scenes 86 examples (~37.23 %) depict nasal motifs on principal

figures. Out of the 108 scenes where historical or realistically depicted human figures are portrayed in scenes with supernatural aspects, 58 examples (~53.70 %) depict nasal motifs on principal figures. Out of the 18 supernatural scenes 12 examples (~66.67 %) portray nasal motifs on principal figures. Lastly, and out of the 60 'difficult to define' scenes, 41 examples (~68.33 %) have nasal motifs on the principal figures in them (see Table 86 and Chart 11).

As can be noticed, the frequency of nasal motifs pertaining to historical or otherwise realistic scenes in monumental art is higher than in ceramics (see Chart 12). However, it should be noted that historical scenes are far easier to be identified in the case of monumental art than in ceramics, and, consequently, the relative frequency of 'difficult to define' scenes is higher in ceramics than in monumental art. This fact makes the comparison of historical or otherwise realistic scenes between ceramics and monumental art rather difficult. Conversely, clear cases of supernatural scenes are less indecisively comparable in this respect, and it can be noticed (see Chart 12) that there is only a marginal difference (~8.80 %) in the distribution between ceramics and monumental art pertaining to the presence and absence of nasal motifs in relation to supernatural scenes.

Table 86: Distribution of the presence and absence of nasal motifs in various scenes in monumental art

	historical/ realistic scenes	historical or realistically depicted human figures in scenes with supernatural aspects	supernatural scenes	'difficult to define' scenes	total
nasal motifs present	86 (37.23%)	58 (53.70%)	12 (66.67%)	41 (68.33%)	197 (47.24%)
nasal motifs absent	145 (62.77%)	50 (46.30%)	6 (33.33%)	19 (31.67%)	220 (52.76%)
total	**231 (100.00%)**	**108 (100.00%)**	**18 (100.00%)**	**60 (100.00%)**	**417 (100.00%)**

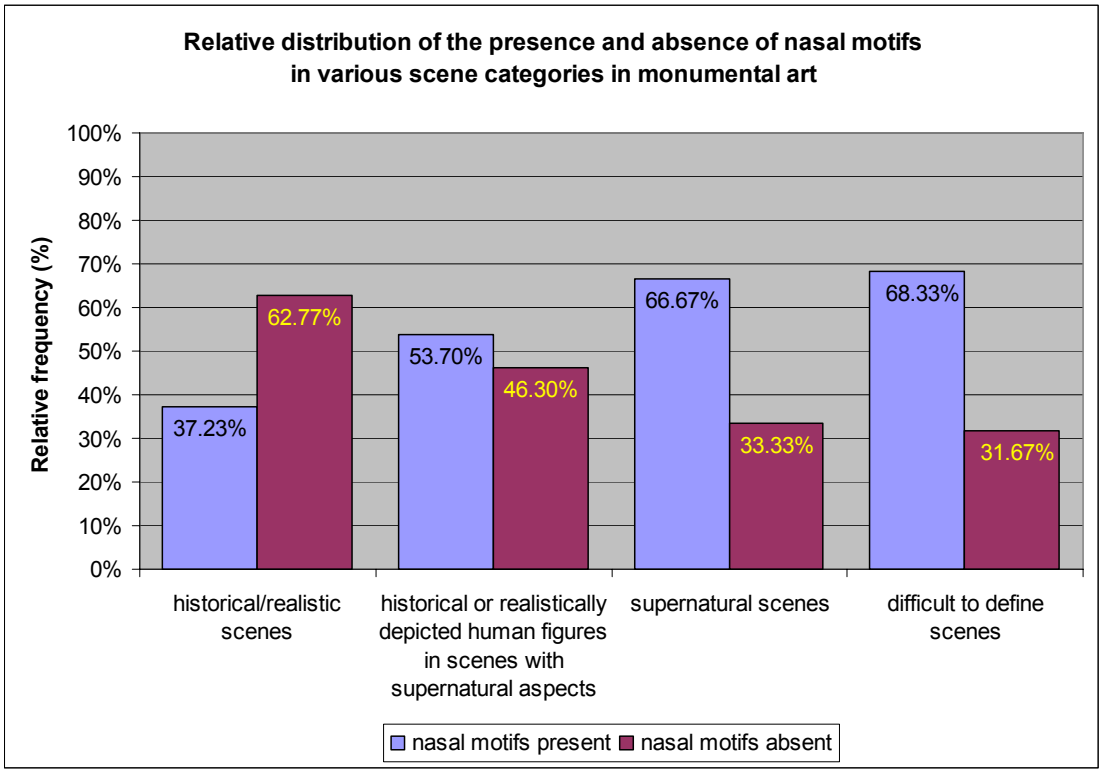


Chart 11: Relative distribution of the presence and absence of nasal motifs in various scenes in monumental art

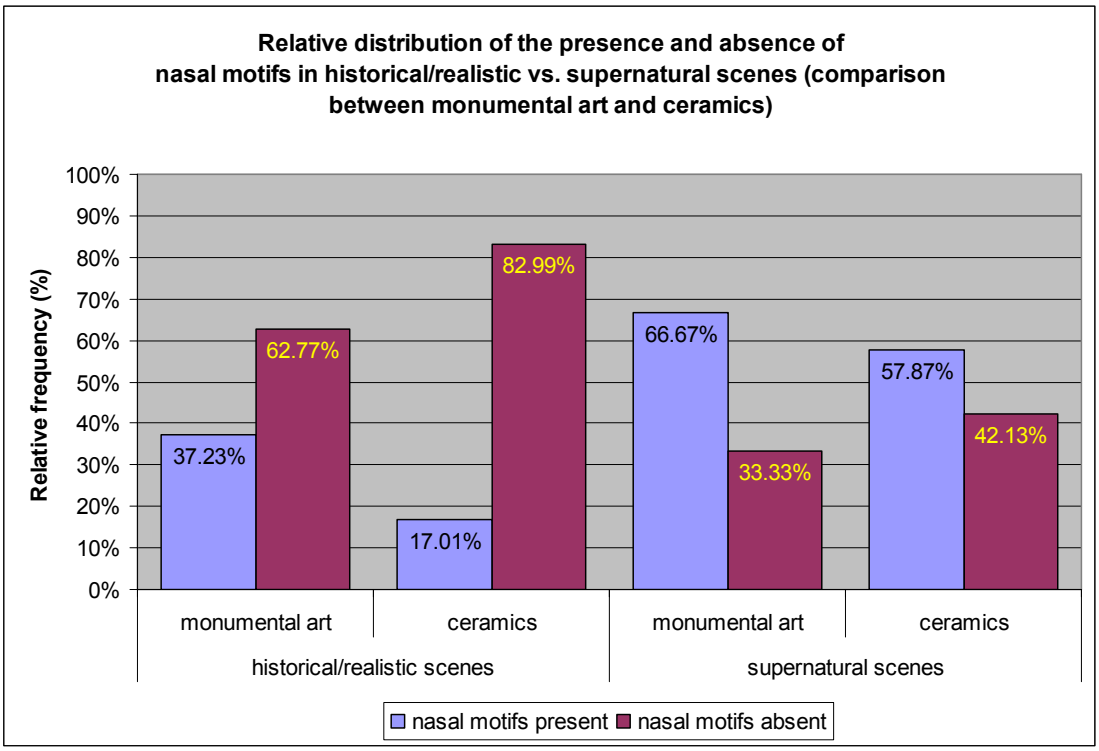


Chart 12: Relative distribution of the presence and absence of nasal motifs in various scenes in monumental art (comparison between monumental art and ceramics)

Looking at the statistics, it is easy to see that the occurrence of nasal motifs in supernatural scenes is considerably higher than in realistic or historical scenes. Therefore, a preliminary conclusion can be made that nasal motifs play a more significant role in the realm of supernatural world than in the natural world of the Maya. Consequently, what seems to be a *prima facie* anomaly are the realistically rendered or historical scenes depicting nasal motifs. These occurrences are examined next to reveal patterns in relation to the presence of nasal motifs outside the scenes portraying supernatural world.

Table 87: Distribution of scene categories (ceramic corpus B) of Regional Style designated vessels

Regional Style:	Supernatural scenes:		Realistic scenes:		Scenes that are difficult to define:		Total:	
Altun Ha Area Style	1	100.00%	0	0.00%	0	0.00%	1	100%
Black and White Style	3	60.00%	0	0.00%	2	40.00%	5	100%
Chama Style	22	52.38%	11	26.19%	9	21.43%	42	100%
Chochola Style	14	82.35%	1	5.88%	2	11.76%	17	100%
Codex Style	191	90.95%	0	0.00%	19	9.05%	210	100%
Holmul Dancer Style	25	89.29%	0	0.00%	3	10.71%	28	100%
Ik' Style	6	40.00%	8	53.33%	1	6.67%	15	100%
Naranjo Area Style	25	92.59%	0	0.00%	2	7.41%	27	100%
Tikal Area Style	5	27.78%	11	61.11%	2	11.11%	18	100%
Tikal Dancer Style	4	50.00%	0	0.00%	4	50.00%	8	100%
Uaxactun-El Zotz Area Style	18	90.00%	0	0.00%	2	10.00%	20	100%
Unspecified	265	74.44%	30	8.43%	61	17.13%	356	100%
Total:	**579**	**77.51%**	**61**	**8.17%**	**107**	**14.32%**	**747**	**100%**

It is noteworthy that 30 out of the 61 examples of realistic scenes depicting nasal motifs with principal agents are either Chama Style (11 examples), Tikal Area Style (11 examples), or Ik' Style (8 examples) ceramics (see Table 87).

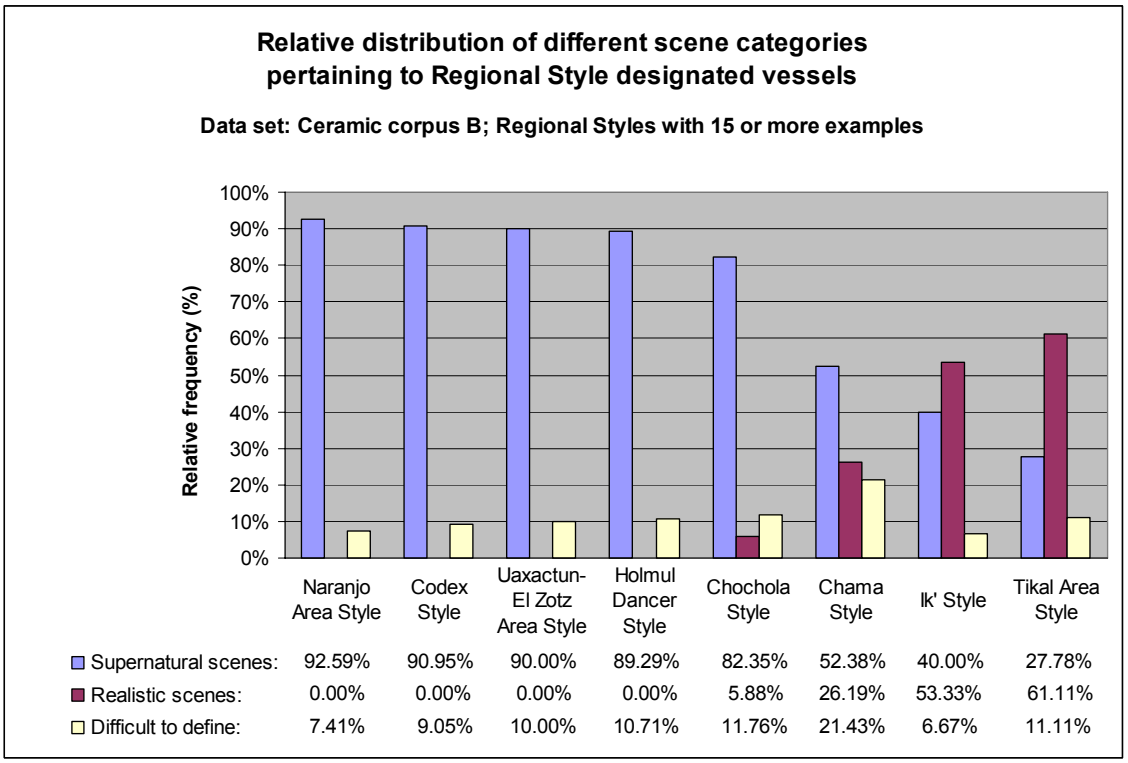


Chart 13: Distribution based on regional style of realistic scenes depicting nasal motifs with principal agents (ceramic corpus B)

The relative diachronic frequency of vessels depicting nasal motifs on principal agents in clearly realistic scenes (relative to phase dating) is shown in Chart 14. As can be observed, the highest frequency of realistic scenes falls into the period encompassing the Late Classic Phases 1 and 2.

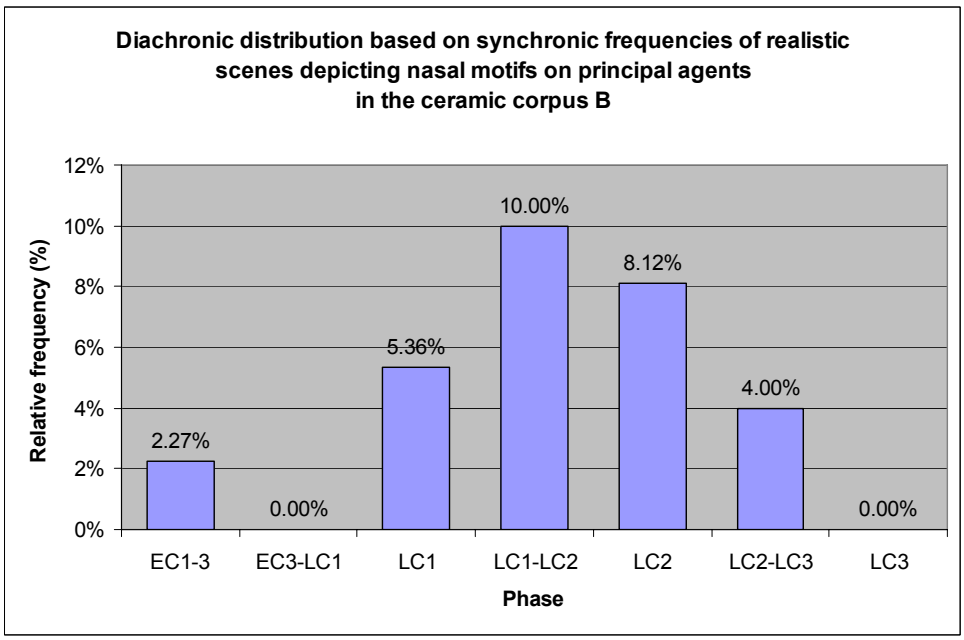


Chart 14: Diachronic distribution based on synchronic frequencies of realistic scenes depicting nasal motifs on principal agents in the ceramic corpus B

5.2.2. AGENT-FOCUSING ANALYSES

In addition to looking at patterns pertaining to different *scenes* in ceramics and in monumental art in relation to the presence and absence of nasal motifs, the patterns were also examined based on *individual agents* depicted in various scenes. Consequently, statistical analyses based on individual characters were made in order to unveil possible distributional variations between ceramics and monumental art, and to expose potential regional differences (primarily on monumental art) in relation to the frequency of the presence and absence of nasal motifs. These patterns are considered below.

Regarding the principal figures in monumental art, the statistics pertaining to the presence and absence of nasal motifs are obviously different from those focusing on individual *scenes*. Of the 1089 principal agents studied, 293 (~26.91 %) possess nasal motifs leaving 796 (~73.09 %) principal agents without them (see Chart 15). When principal agents portrayed on murals are excluded, the figures are as follows: out of 781 principal agents 277 (~35.47 %) possess nasal motifs leaving 504 (~64.53 %) without them (see Chart 16). As regards the principal figures in ceramics, statistics pertaining to the presence and absence of nasal motifs are the following: out of 5209 principal agents studied, 1464 (~28.11 %) possess nasal motifs leaving 3745 (~71.89 %) principal agents without them (see Chart 17).

As in the case of individual scenes, statistics based on individual agents between monumental art and ceramics are rather unexpected. As it has been established (see Chart 9, Chart 10, Chart 11, Chart 12, and Table 86), the frequency of nasal motifs is significantly higher in supernatural scenes than in realistic or historical scenes – a fact that one could have been able to anticipate merely by looking at any sizeable sample of portrayals of various characters in Maya art. However, what appears to be somewhat unexpected is the fact that the relative frequency of principal figures possessing nasal motifs is higher in monumental art (murals excluded) than in ceramics – taking into consideration that the pictorial themes depicted in ceramics have frequently (see e.g., Coe 1975: 8, Coe 1982: 10, Coe 1992: 221, Hammond 1990: 266, and Miller 1986: 157) been considered to deal mostly with 'otherworldly' matters[98] (in contrast with the post-Proskouriakoffian bias on the historical nature of the themes in monumental art).

Although the frequency of scenes with (obvious) supernatural aspects is, indeed, higher in ceramics than in monumental art (~55.81 % and ~30.22 % in the corpora of the present study, respectively[99]), and although the frequency of nasal motifs is higher in supernatural than in realistic or historical scenes, the frequency of nasal motifs (whether per scene or per agent) is generally higher in monumental art than in ceramics. This fact seems to be in contradiction with classic syllogism (or deductive argument) in which a conclusion follows from two (or more) premises:

A: the frequency of supernatural scenes is higher in ceramics than in monumental art
B: the frequency of nasal motifs is higher in supernatural scenes than in any other scene
C: *the frequency of nasal motifs is higher in ceramics than in monumental art

This *prima facie* anomaly is in reality a logical delusion as the conclusion cannot be drawn from the premises due to the fact that the number and, consequently, the frequency of nasal motifs in ceramics and in monumental art in relation to the scene category can be anything, provided that the premises (A and B) are taken into consideration.

[98] This belief probably has roots in publications and exhibitions concentrating on ceramics with predominantly supernatural themes (e.g., Coe 1973, Coe 1978, Robicsek and Hales 1981) and particularly on the pursuit initiated by Coe (1973) to find parallels between Popol Vuh and the pictorial themes in Classic Maya ceramics.

[99] In the case of monumental art, the frequencies of supernatural scenes and scenes where historical or realistically depicted human figures are portrayed alongside with supernatural aspects are combined (see page 172).

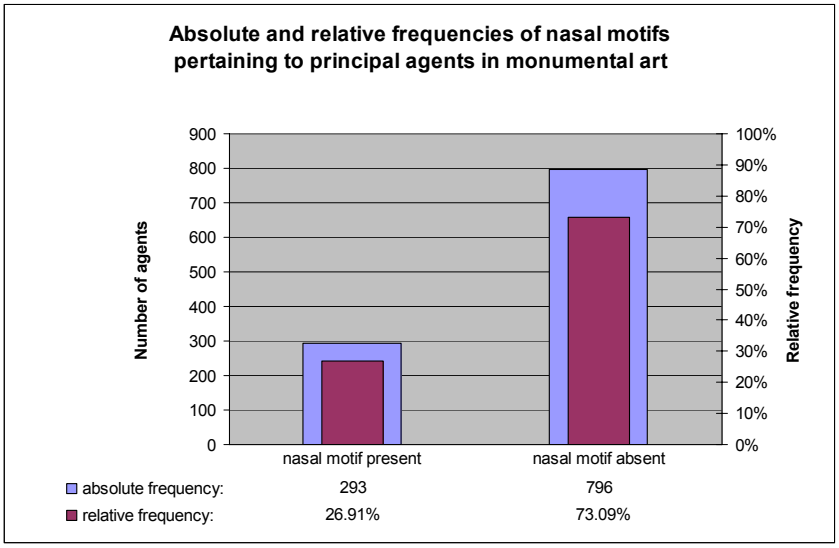


Chart 15: Nasal motifs pertaining to principal agents in monumental art

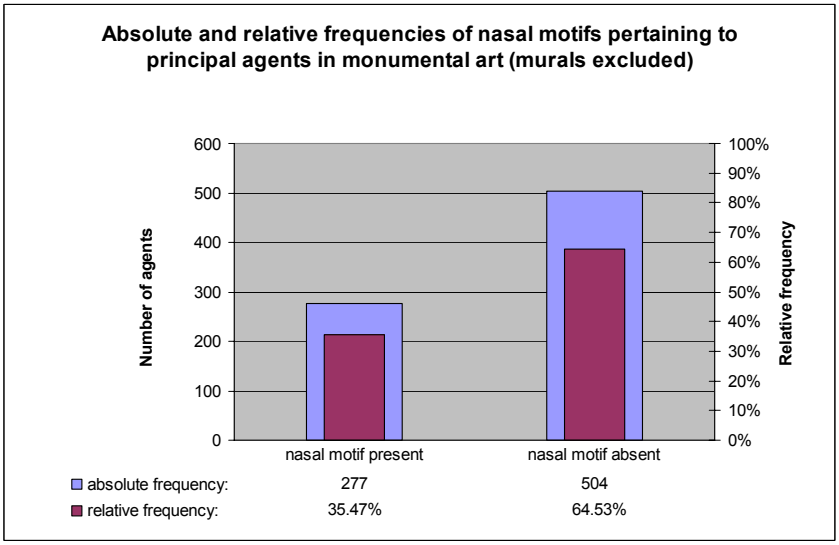


Chart 16: Nasal motifs pertaining to principal agents in monumental art (murals excluded)

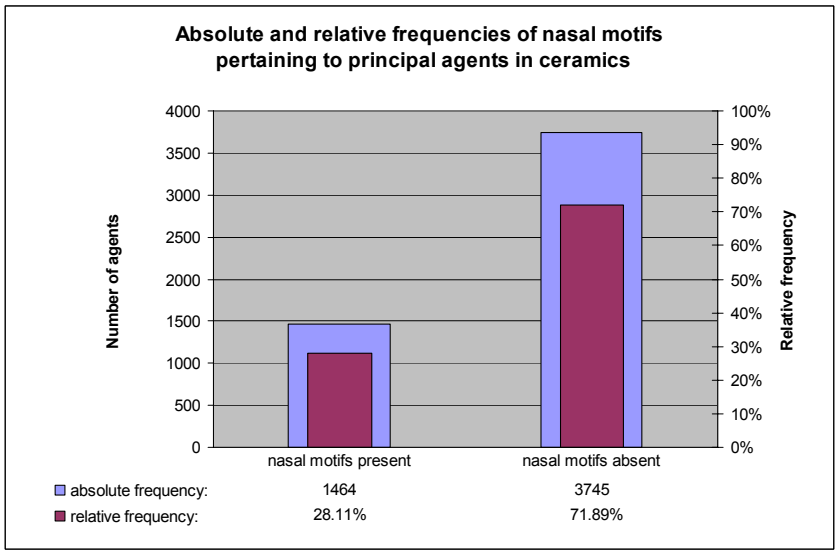


Chart 17: Relative frequency of nasal motifs pertaining to principal agents in ceramics

Besides looking at patterns pertaining to principal figures in general, distribution patterns were also examined based on various agents. Regarding the variation in the distribution of nasal motifs pertaining to human and deity figures in monumental art, it can be observed (see Chart 18) that deity figures – although poorly represented compared to human figures – are more frequently associated with nasal motifs than human figures with the frequencies being ~52.17 % (24 instances out of 46) and ~24.90 % (246 instances out of 988), respectively.

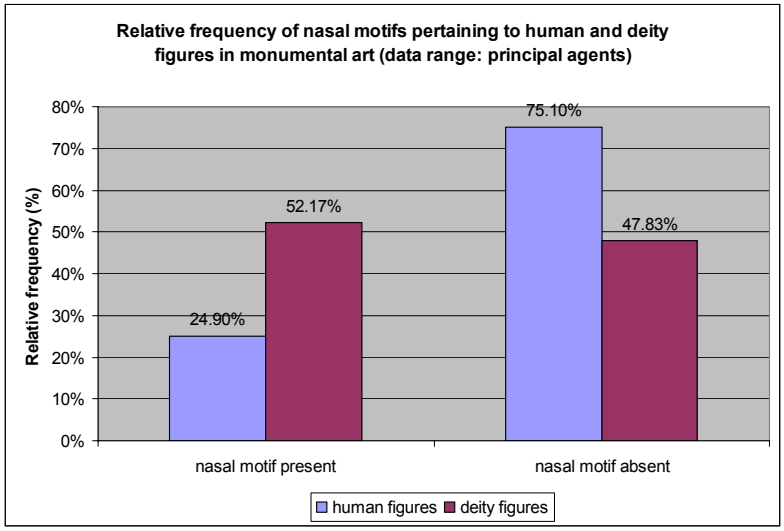


Chart 18: Relative frequency of nasal motifs pertaining to human and deity figures in monumental art (data range: principal agents)

Regarding the distribution of nasal motifs pertaining to male and female figures, it can be observed (see Chart 19) that male figures are more frequently associated with nasal motifs in monumental art than female figures with the frequencies being ~26.05 % (241 instances out of 925) and ~10.77 % (7 instances out of 65), respectively. However, the most underrepresented group of agents in terms of nasal motif frequency in Maya art is that of captive figures: of the 137 captive figures in monumental art, only 6 (~4.38 %) have nasal motifs, leaving 131 (~95.62 %) without them (see Chart 20).

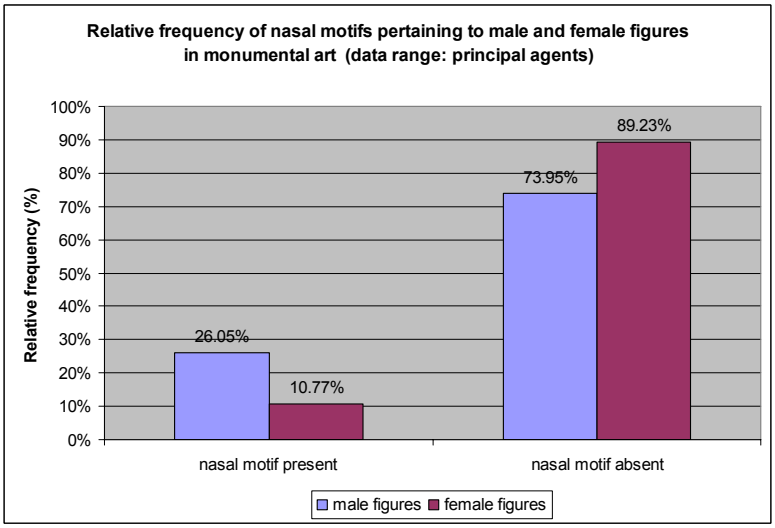


Chart 19: Relative frequency of nasal motifs pertaining to male and female figures in monumental art (data range: principal agents)

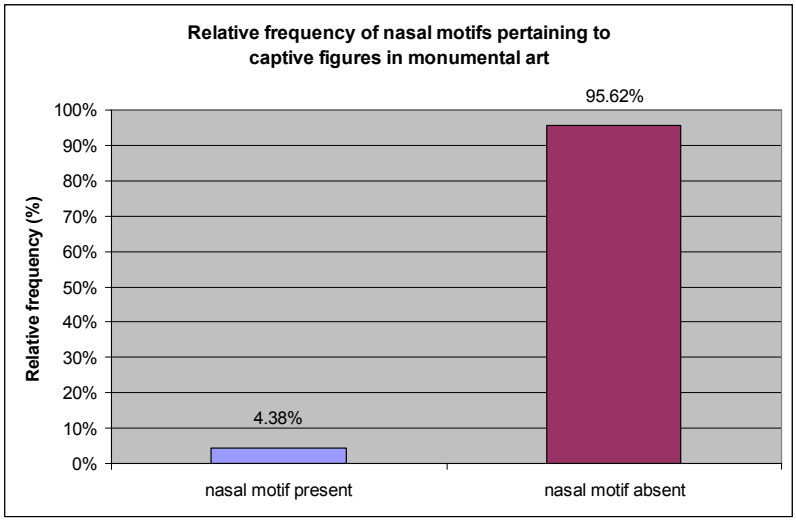
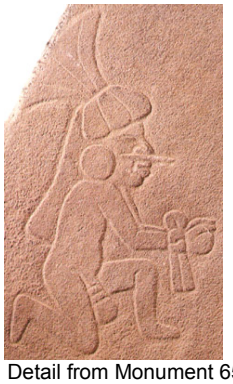


Chart 20: Relative frequency of nasal motifs pertaining to captive figures in monumental art

The explanation for the virtual absence of nasal motifs associated with captive figures in Maya art is twofold: (1) in the case of nasal motifs that can be fairly securely identified as factual nose ornaments, the absence of nasal motifs follows the well known fact that captives are frequently shown stripped of their adornments and insignia or, conversely, depicted wearing adornments (as in the case of ear ornaments) made out of flexible material, such as paper or cloth, in place of decorations made of precious material (Proskouriakoff 1950: 58-59;[100] Baudez and Mathews 1979: 31-38; Schele and Miller 1986: 210, 212, 228; Martin 2000: 175; Miller and Martin 2004: 179-180, 185); (2) in the case of nasal motifs that in all likelihood represented something else other than mere nose ornaments (such as marking a particular type of status of the person associated with the motif), the absence of nasal motifs may be due to the fact that captives were not regarded worthy enough to be assigned with such an emblem, symbol, or motif.

Furthermore, what is noteworthy, is that all except one case of captive figures with nasal motifs date to Early Classic or Preclassic periods, and, moreover, the type of the nasal motif of the single Late Classic example is a dorsal nasal motif ('dnm') which in all likelihood is a factual nose ornament or a result of scarifying the dorsum of the nose. All six examples in the corpus of monumental art of the present study are shown in Figure 94 (note that only two examples [Uaxactun Stela 20] portray nasal motifs that are positioned at the tip [tip-defining point] of the nose being in all likelihood not just mere nose ornaments, whereas all of the rest are potentially factual nose ornaments worn by the individuals.

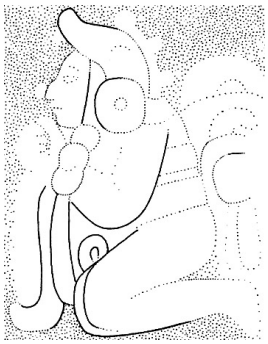
[100] Although Proskouriakoff (1950: 58-59) proposed that the ear ornaments in question may be poor man's earplugs (and hence criticized by Baudez and Mathews [1979: 34]), she is the first person, to my knowledge, to propose that they were associated with captives: "F4 [flexible earplug] occurs frequently on minor figures but is rarely worn by the main personage. It is probably a poor man's earplug, though it may also have particular association with some ethnic group other than the Maya, and hence is represented as worn by captives or slaves" (Proskouriakoff [1950: 58-59]).



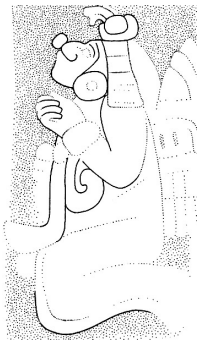
a. Detail from Monument 65, Kaminaljuyu (Late Preclassic): captive figure with a type 'nb' ('nb-BO4') nasal motif (after *Piezas Maestras Mayas: Patrimonio del Museo de Arqueología y Etnología de Guatemala* 1996: 73)

b. Detail from Monument 65, Kaminaljuyu (Late Preclassic): captive figure with a type 'nb' ('nb-BO4') nasal motif (after *Piezas Maestras Mayas: Patrimonio del Museo de Arqueología y Etnología de Guatemala* 1996: 73)

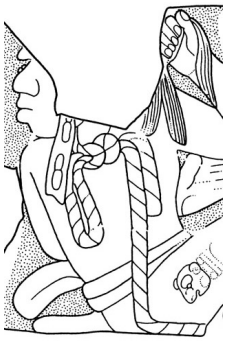
c. Detail from Stela 39, Tikal (ca. 8.19.0.0.0): captive figure with an uncommon (double '3pm') nasal motif (after Schele 1990: 80)



d. Detail from Stela 20 (right side), Uaxactun (9.3.0.0.0): captive figure with a round nasal motif (after Graham 1986: 5:185)



e. Detail from Stela 20 (right side), Uaxactun (9.3.0.0.0): captive figure with a round nasal motif (after Graham 1986: 5:185)



f. Detail from Monument 83, Tonina (ca. 9.18.0.0.0): captive figure with a type 'dnm' nasal motif (after a drawing by Ian Graham in Graham and Mathews 1996: 6:113)

Figure 94: Nasal motifs on captive figures in monumental art

5.2.3. REGIONAL ANALYSES

To reveal potential regional differences in the presence and absence of nasal motifs in monumental art, statistics based on each individual were made taking into consideration the provenience of the monument in which the characters are depicted. At the initial stage, the presence and absence of nasal motifs were marked on each individual in each site (see Appendix A: Table 153 and Appendix A: Table 154). To make the statistics more meaningful and viable, the next stage was to exclude sites from the statistics that had less than 7 individuals present in the corpus (see Appendix A: Table 155).

Also, to avoid distortion in the statistics, individuals depicted in murals were removed from the corpus (see Appendix A: Table 156). The rationale behind this decision was based on the fact that the number of characters depicted on murals is far higher than in carved monuments (for example, 223 individuals in the Bonampak murals) and statistics would obviously be biased due to this fact. Based on the statistics, a chart illustrating the relative frequency of nasal motifs pertaining to principal agents in monumental art (murals excluded) with 7 or more principal agents per site was made to expose regional differences in the presence and absence of nasal motifs (see Chart 21). Based on these statistics, a map was made to illustrate the regional variance (see Map 3).

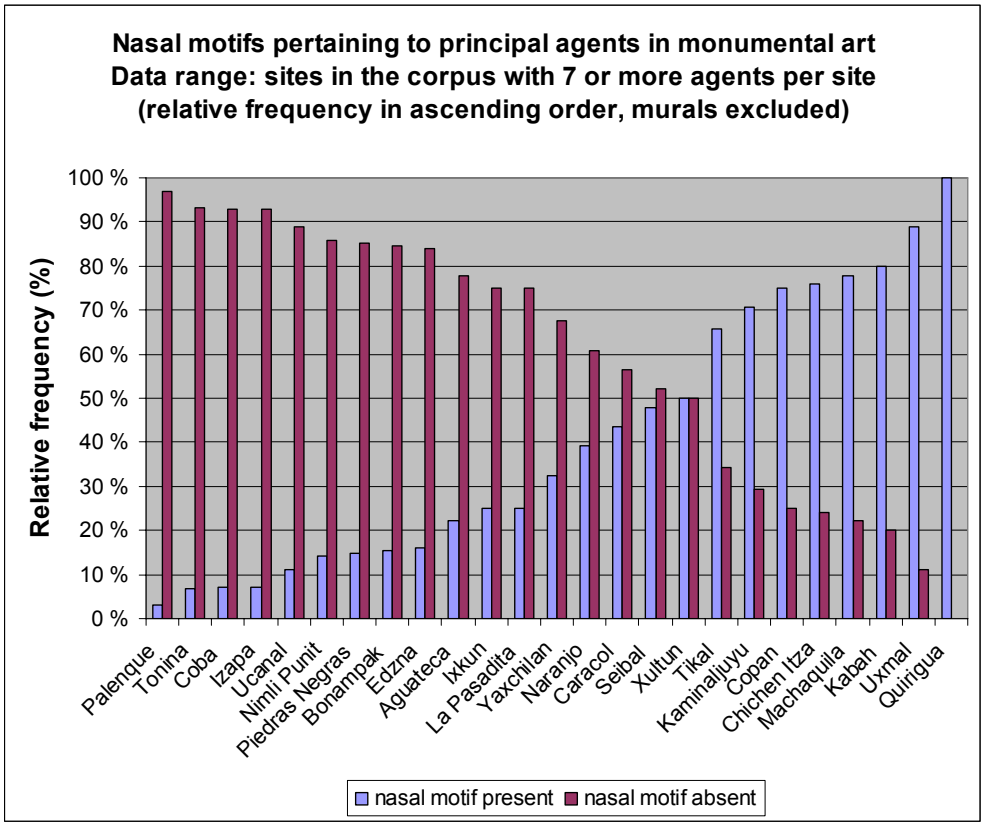
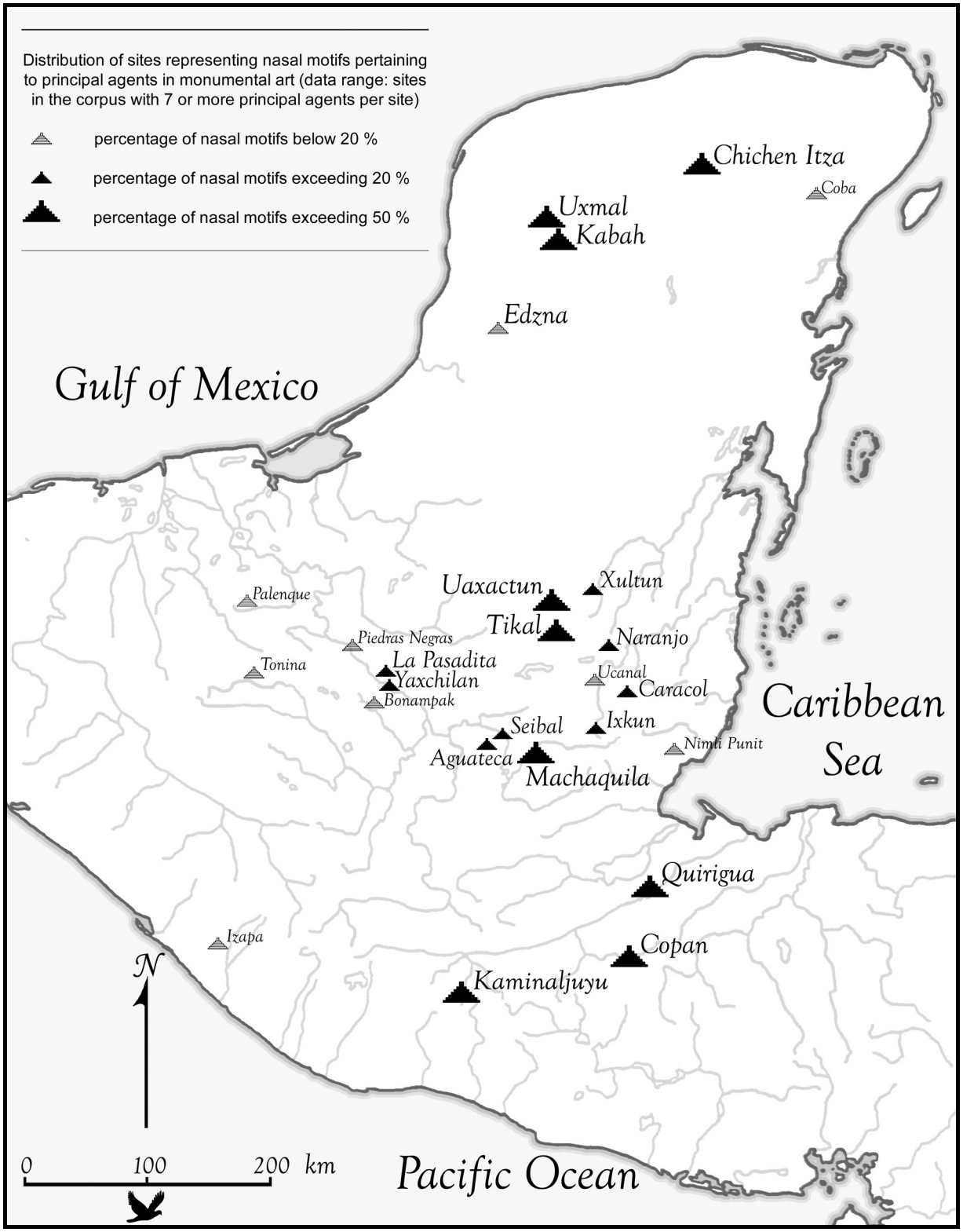


Chart 21: Relative frequency (in ascending order) of nasal motifs pertaining to principal agents in monumental art (data range: sites in the corpus [murals excluded] with 7 or more principal agents per site)



Map 3: Distribution of sites representing nasal motifs pertaining to principal agents in monumental art (data range: sites in the corpus with 7 or more principal agents per site)

As can be noticed from the statistics, there is considerable variation as to the presence and absence of nasal motifs pertaining to individuals depicted on various monuments at different sites. The most notable patterns of occurence can be observed in the far ends of Chart 21 (and in the statistics provided in Appendix A: Table 156). The most illuminating example of a site deficient of nasal motifs is Palenque with only 3 (~2.97 %) nasal motifs per 101 principal agents in the corpus (while nasal motifs are virtually absent in the artistic tradition of Palenque, the site does portray its royals occasionally

with so-called "nose bridge extensions" [an artificial appendage extending from osseocartilaginous junction (rhinion) to glabella and beyond], especially on dignitaries in the art of Temple XIX [see e.g., Stuart 2005: 188]). Other sites with less than 20 % of nasal motifs pertaining to principal agents include Tonina, Coba, Izapa, Ucanal, Nimli Punit, Piedras Negras, Bonampak, and Edzna. At the other end of the scale, there are sites such as Tikal, Kaminaljuyu, Copan, Chichen Itza, Machaquila, Kabah, Uxmal, and Quirigua with a frequency of nasal motifs exceeding 50 %.

The reasons behind the occurrence patterns are numerous, including artistic tradition, nasal motifs vs. actual nose ornaments, preference of portrayed scenes, and temporal variance. If nose bars (i.e., actual nose ornaments) are excluded from the statistics, the frequency of nasal motifs in the case of Chichen Itza, Edzna, La Pasadita, Kabah, Machaquila, Seibal, Tikal, Uxmal, and Yaxchilan is either moderately or considerably reduced (see Chart 22 and Chart 23[101]). The fact still remains that there is considerable variance as to the occurrence patterns of nasal motifs pertaining to characters portrayed in various monuments in different archaeological sites. Although there are no clearly evident regional tendencies to be detected in the distribution patterns, it appears to be the case that the western Maya area is less inclined to display nasal motifs than other areas (see Map 4 and Map 5).

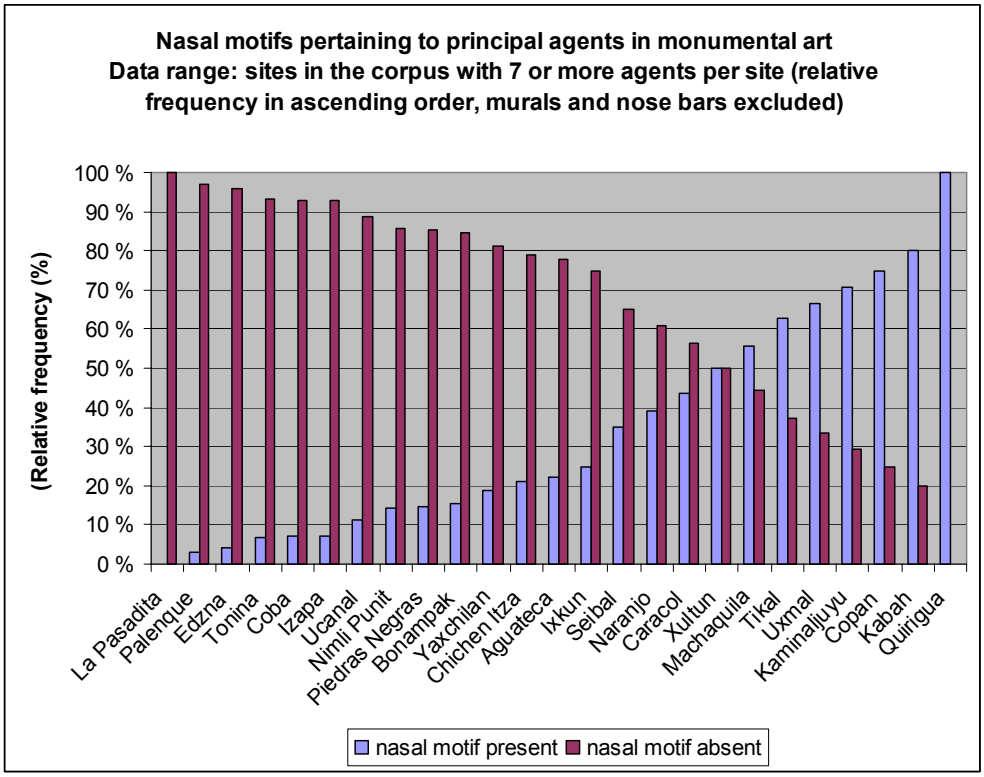


Chart 22: Relative frequency (in ascending order) of nasal motifs pertaining to principal agents in monumental art (data range: sites in the corpus [murals and nose bars excluded] with 7 or more principal agents per site)

[101] Chart 23 displays the relative frequencies of Early to Late Classic periods (i.e., excluding the Late Preclassic and Postclassic periods). Also, type '2nm-BO^{n}' nasal motifs that are apparent variants of 'nose bars' are excluded from the statistics. This is done in order to further narrow down the data set, and to expose patterns in a limited diachronic setting.

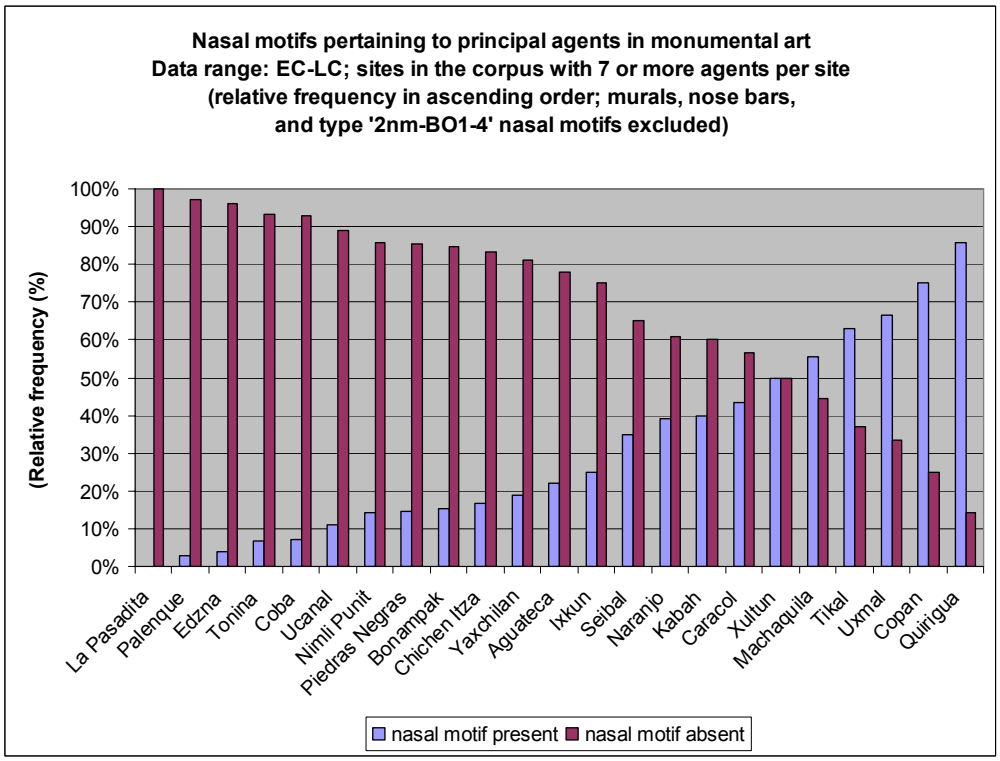
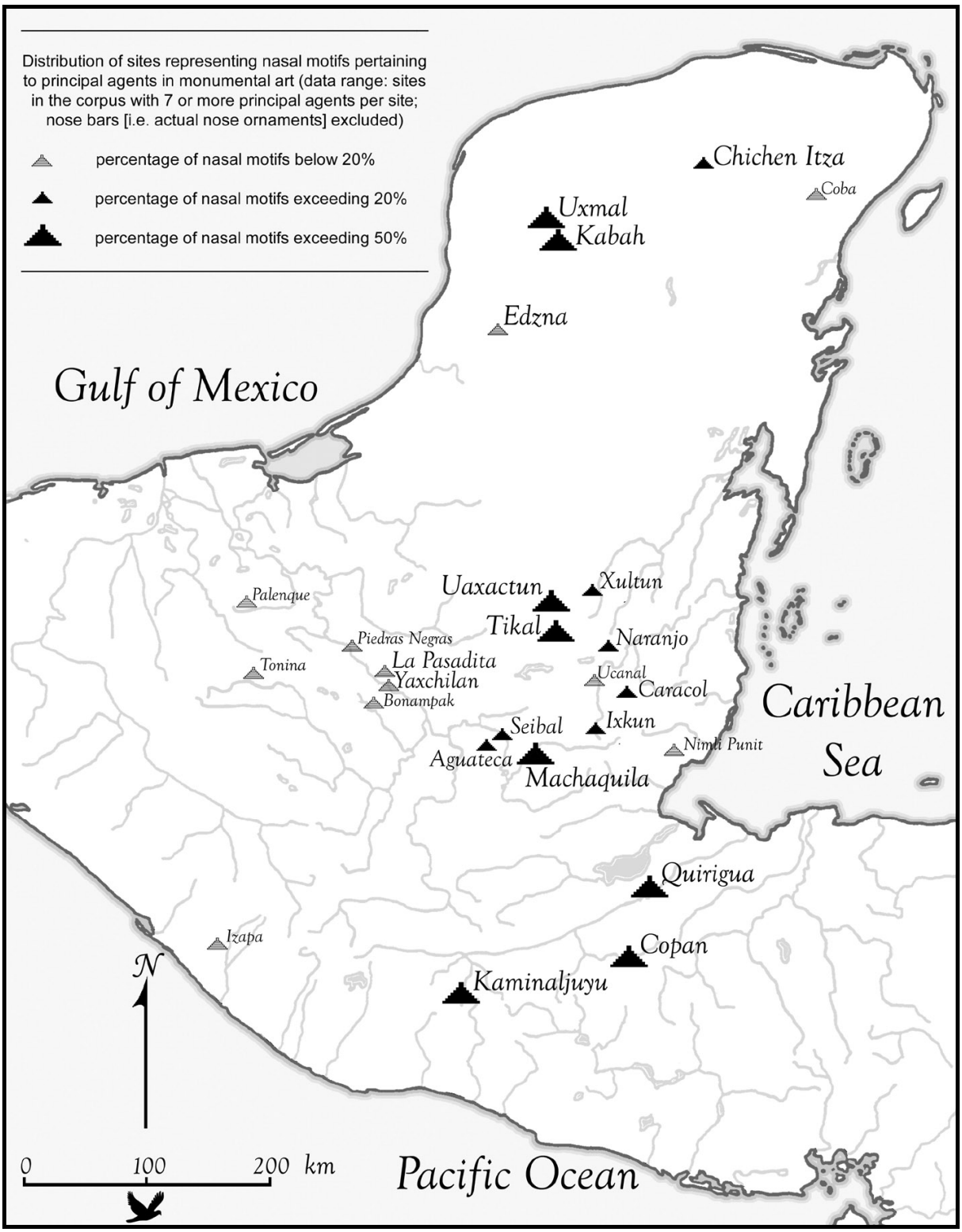
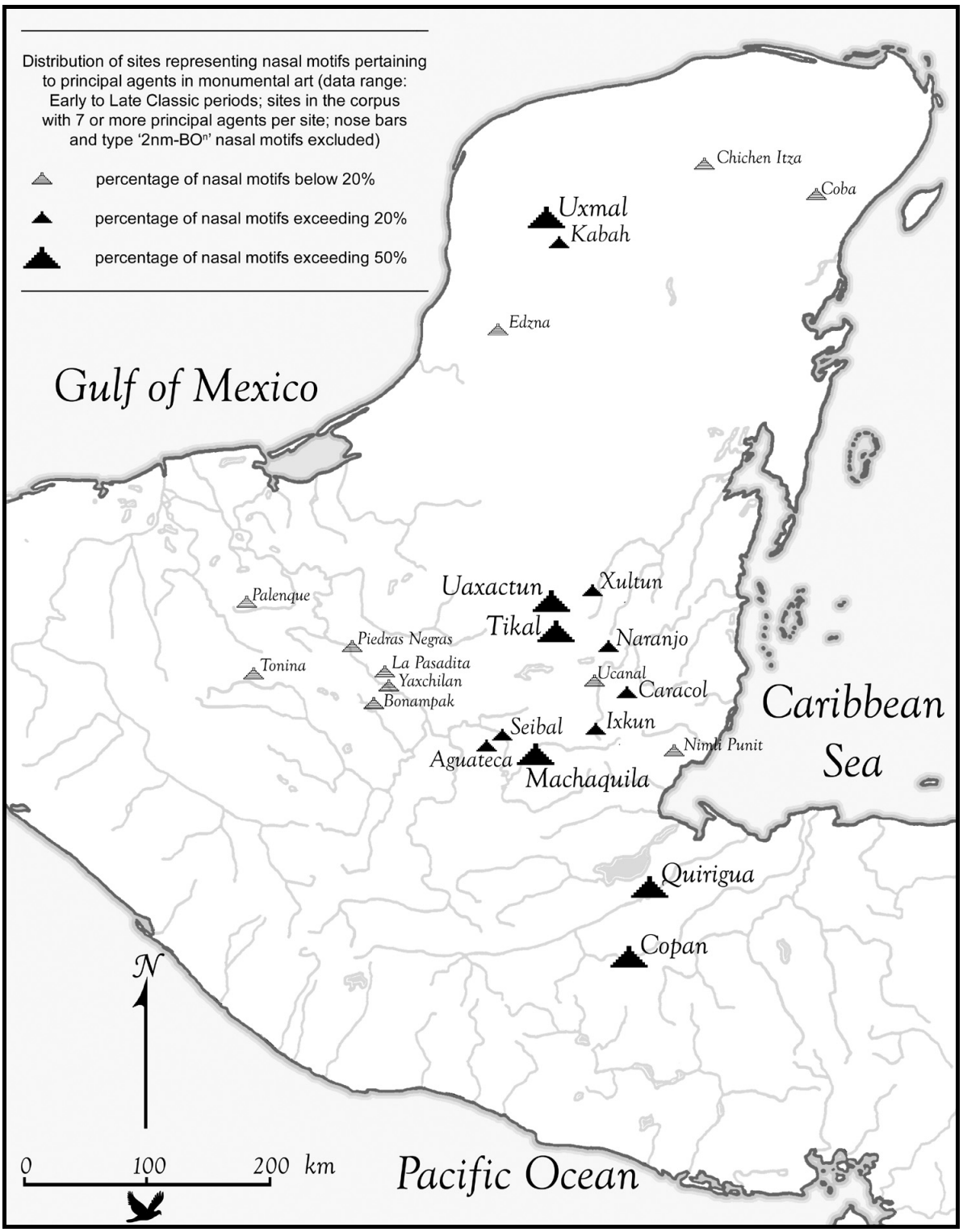


Chart 23: Relative frequency (in ascending order) of nasal motifs pertaining to principal agents in monumental art (data range: Early to Late Classic periods; sites in the corpus with 7 or more principal agents per site [murals, nose bars, and type '2nm-BO^{n}' nasal motifs excluded])



Map 4: Distribution of sites representing nasal motifs pertaining to principal agents in monumental art (data range: sites in the corpus with 7 or more principal agents per site; nose bars excluded)



Map 5: Distribution of sites representing nasal motifs pertaining to principal agents in monumental art (data range: Early to Late Classic periods; sites in the corpus with 7 or more principal agents per site [murals, nose bars, and type '2nm-BOⁿ' nasal motifs excluded])

5.2.4. ANALYSES BASED ON DIFFERENT ARCHITECTURAL CONTEXTS

In addition to statistics based on individual characters or individual scenes in monumental art, the distribution patterns of nasal motifs were also examined in relation to the placement of monuments in architectural contexts. To find out whether there is monument type dependent variance in the occurrence patterns of nasal motifs in monumental art, all examined monuments were coarsely divided between monuments that are placed in open (public) areas and monuments that are to be found in secluded areas. As this dichotomy is rather problematic and subject to number of factors, it is to be considered provisional only.

Each monument was given a public/secluded designation based on the type of the monument rather than examining in detail the original architectural context of the monument. Consequently, all stelae and altars, for example, are considered to have been placed in public areas whether they were placed in open plazas or (relatively) secluded architectural contexts and whether all people or only restricted strata of the society had access to view them. Public monuments included in the survey consist of altars, ballcourt markers, monuments placed on courts and outside of buildings, stairways, piers, stelae, and outer walls of buildings. Secluded monuments include benches, panels, inner jambs of buildings, lintels, tablets, platforms, murals, sarcophagi, and capstones.

The results of the statistics were rather unexpected as nasal motifs seem to be more prevalent on monuments that are located in public areas than on monuments placed in secluded areas (see Table 88 and Chart 24). To test whether the distribution pattern would change if the monument categories were to be condensed, a further survey was carried out including only stelae and lintels (see Appendix A: Table 157 and Appendix A: Chart 64). To further test the distribution, the data range was changed to include each agent rather than looking at the statistics per monument (see Appendix A: Table 158, Appendix A: Chart 65, Appendix A: Table 159, and Appendix A: Chart 66). Also, an additional statistical survey was carried out on one single archaeological site, Yaxchilan (see Appendix A: Table 160 and Appendix A: Chart 67), and on a limited temporal span, from 9.13.0.0.0 to 9.19.0.0.0 (see Appendix A: Table 161 and Appendix A: Chart 68). The distribution patterns changed to some extent in each case but what remained invariable was the fact that nasal motifs were more widespread on monuments in public rather than secluded areas.

At the very initial stage of this study nasal motifs were considered to be *prima facie* more prevalent in ceramics than in monumental art because the presence of nasal motifs was regarded as an indication of some type of 'otherworldliness' and because ceramics were considered to portray 'otherworldly' affairs more often than monumental art. However, statistics proved this presupposition unsubstantiated as nasal motifs seem to be more prevalent in monumental art than in ceramics.

Table 88: Comparison of monuments in public vs. secluded areas in relation to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art

	public area		secluded area		total
nasal motifs present	148	(50.51%)	49	(39.52%)	**197**
nasal motifs absent	145	(49.49%)	75	(60.48%)	**220**
Total:	**293**	**(100.00%)**	**124**	**(100.00%)**	**417**

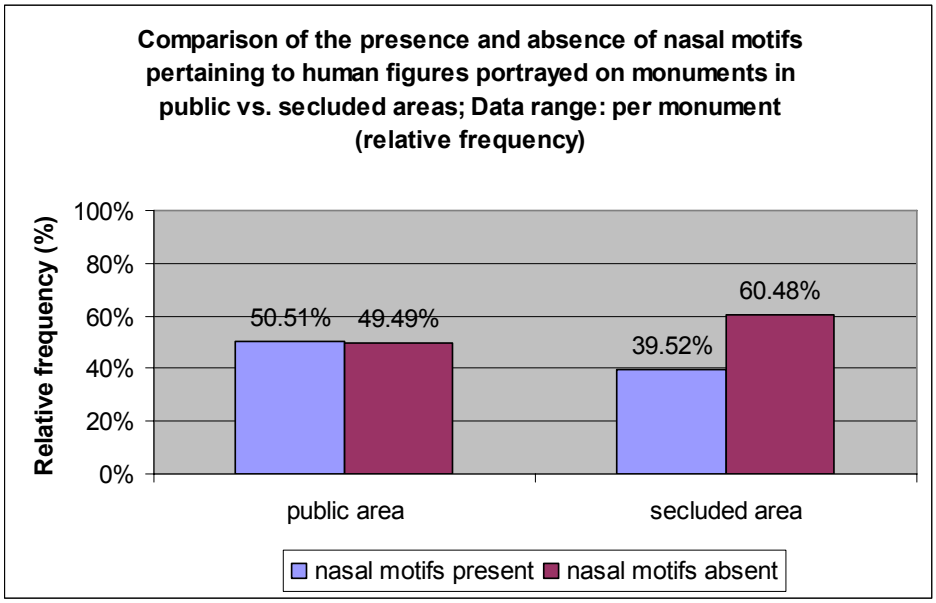


Chart 24: Comparison of monuments in public vs. secluded areas in relation to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art

5.2.5. DIACHRONIC ANALYSES

Besides looking at the distribution patterns pertaining to the presence and absence of nasal motifs in different scene categories, agents, areas, and architectural contexts, statistical analyses were also carried out in monumental art based on a *temporal* scope. The overall pattern appears to be that the frequency of nasal motifs is at its height in the Early Classic period and decreases towards the Late Classic period with the lowest frequency being around 9.13.0.0.0 to 10.0.0.0.0. During the Terminal Classic period (10.0.0.0.0 to 10.6.0.0.0), it appears that the portrayal of nasal motifs becomes revitalized.[102]

To find out whether or not there is variance in the diachronic distribution of nasal motifs, statistics were made separately on (1) all principal agents and (2) principal agents excluding agents associated with nasal motifs that are evidently mere nose ornaments (nose bars and dorsal nasal motifs). Also, murals were excluded at first as the high number of individuals portrayed in murals would distort the statistics, but distribution patterns were also evaluated later to include agents portrayed in murals. Differences in the two aforementioned data sets are not pronounced, except in the case of statistics concerning the Postclassic period. The reason for the variation is rather straightforward: the number (and consequently the frequency) of nasal motifs that are classified as 'nose bars' is exceptionally high in the Postclassic period (66.67 % of all nasal motifs). It must be noted, however, that the absolute number of principal agents in the corpus is limited (see Table 89) and, consequently, these statistics should be considered tentative only. This is especially the case regarding the data from the Postclassic period, as the error margin is too high due to the fact that the number of agents is not large enough to yield significant distribution.

[102] The Terminal Classic period shows a great frequency of type 'ds' nasal motifs (~24.68 % of the nasal motifs of all principal agents). If all of these 'dragon snout' nasal motifs are to be considered abbreviated masks (see Chapter 4.2.5 for further discussion), and, consequently, excluded from the statistics of "true" nasal motifs, the frequency of nasal motifs assigned to the Terminal Classic period would decrease to ~7.18 %, but it would still be ~25.43 % more (or ~115.22 % higher) than the frequency of the period between 9.13.0.0.0 and 10.0.0.0.0.

Table 89: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (murals excluded)

Period:	Late Preclassic	Early Classic	Late Classic 1	Late Classic 2	Late Classic 3	Postclassic	Total
BC / AD:	400 BC–AD 280	AD 280–550	AD 550–700	AD 700–830	AD 830–950	AD 950–16th/17th c.	
LC:	– 8.12.0.0.0	8.12.0.0.0 – 9.6.0.0.0	9.6.0.0.0 – 9.13.0.0.0	9.13.0.0.0 – 10.0.0.0.0	10.0.0.0.0 – 10.6.0.0.0	10.6.0.0.0 –	
nasal motifs present	14 (43,75%)	27 (87,10%)	22 (43,14%)	109 (23,96%)	76 (54,68%)	9 (60,00%)	**257**
nasal motifs absent	18 (56,25%)	4 (12,90%)	29 (56,86%)	346 (76,04%)	63 (45,32%)	6 (40,00%)	**466**
total	**32**	**31**	**51**	**455**	**139**	**15**	**723**

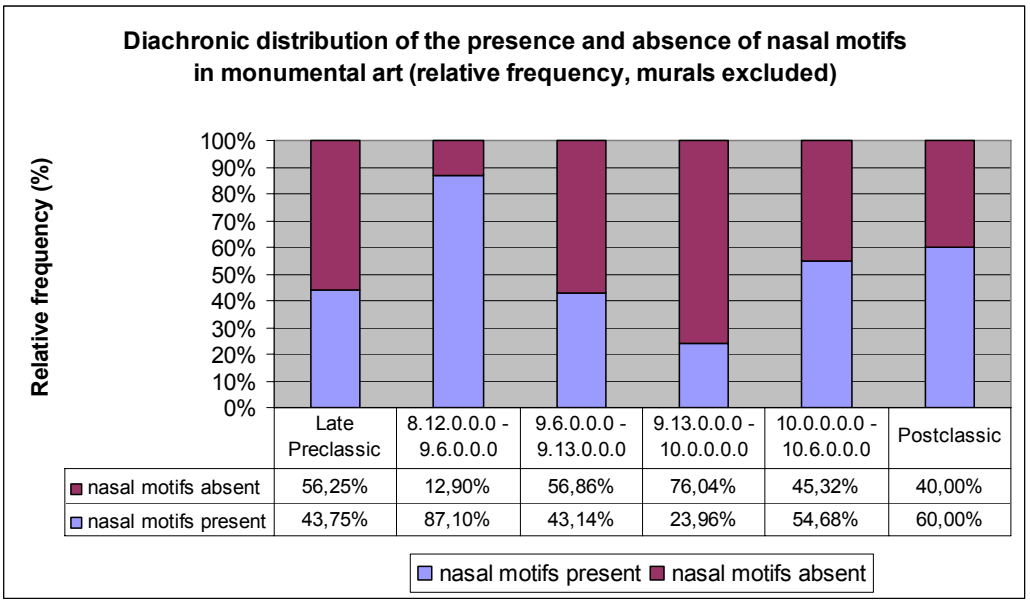


Chart 25: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (relative frequency, murals excluded)

Table 89 and Chart 25 show the diachronic distribution of all principal agents in the corpus of monumental art. Compared to the other data set (see Chart 26), the pattern appears to be somewhat constant until the Terminal Classic period with the highest frequency being during the Early Classic period and the lowest during the Late Classic period between 9.13.0.0.0 and 10.0.0.0.0. When the agents associated with the most apparent nose ornaments (nose bars and dorsal nasal motifs) are excluded from the statistics, the relative frequency pattern does not change considerably except in the case of the Postclassic period (see Chart 26).

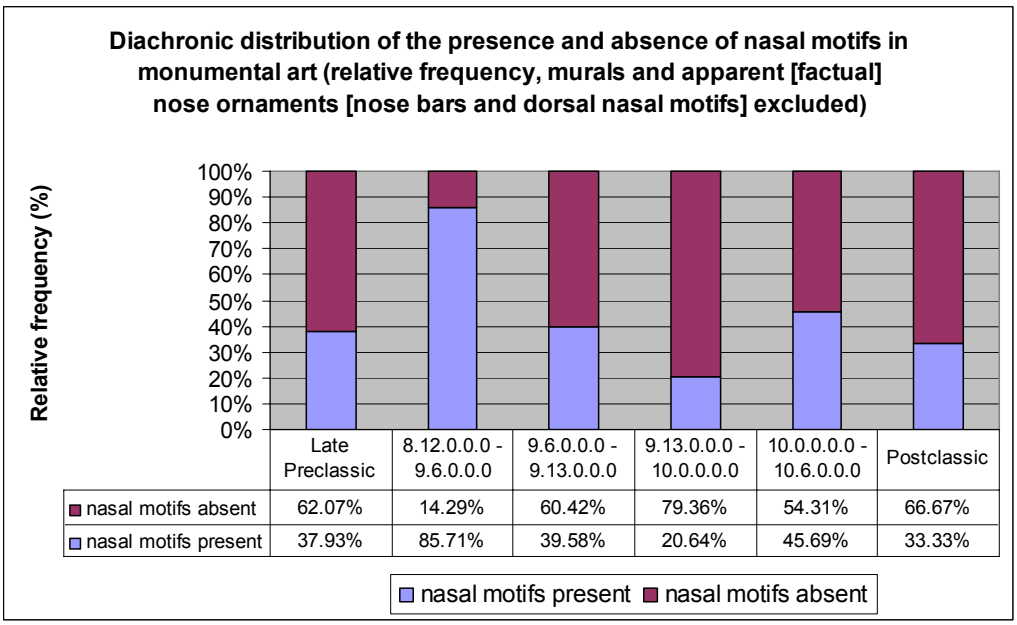


Chart 26: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (relative frequency, murals and apparent [factual] nose ornaments [nose bars and dorsal nasal motifs] excluded)

What these statistics illustrate, is that the actual subject matter needs to be taken into consideration when analyzing the data. Rather than forcing the data to fit a preconceived idea of what the patterns *should* look like – as it might appear at first glance – it is necessary to generate adaptable and alternative data sets and statistics to avoid making generalized assumptions. As it has been demonstrated in earlier studies (Houston 1998, Houston and Taube 1998: 10, Houston and Taube 2000: 265-273, and Kettunen 1997), specific types of nasal motifs (at least round and flower-like motifs) appear to be associated with some type of quality or status of the individuals possessing them. The scope of various types of nasal motifs, which belong to this group of motifs (with additional value and significance beyond being mere nose ornaments) is undetermined and elastic and needs to be checked against the context in which they appear.

In addition to nasal motifs, which in all likelihood have connotations to a specific quality, status, or state of the individual possessing the motif, there is a myriad of various types of motifs that cannot be securely identified as nasal motifs with extra connotations on one hand, and nasal motifs that are mere nose ornaments on the other hand, without examining each occurrence individually in its specific context. However, there appears to be a class or classes of nasal motifs that do not fall into the category of motifs with additional association to a specific type of quality. The most obvious examples of these types of nasal motifs are nose bars and dorsal nasal motifs, although there are other motifs that can be perceived as mere nose ornaments, such as various sub-categories of type '2nm' nasal motifs and type '2 round' nasal motifs that are positioned below the nose. However, there appears to be temporal variance with regard to the value given to specific types of nasal motifs and, consequently, general assumptions based merely on the type of the motif should be made with caution. For example, as the time span of type 'round' nasal motifs is at least 900 years extending from 7.17.0.0.0 (Abaj Takalik, Stela 2) to 10.2.0.0.0 (Stela 3, Xultun and Stela 2, Ixlu), the meaning and connotations of the motifs in question may have changed considerably during the course of that time.

The most unproblematic cases of nasal motifs that do not seem to fall into the category of motifs with further associations to specific types of qualities are nose bars and dorsal nasal motifs. These ornaments do, however, in all likelihood mark some type of status (if not quality) of the individuals possessing them, although the status is evidently associated with a more mundane sphere of life than that of nasal motifs that are in all probability associated with belief systems or a world-view. The temporal and regional scope of these motifs is, furthermore, somewhat restricted (see Chapter 5.3.2.3 for further information).

Regarding the frequency of nasal motifs in the Postclassic period, the statistics are somewhat misleading as (1) the sample is not large enough, (2) most nasal motifs are nose bars, and (3) the rest of the nasal motifs (excluding nose bars) are either type '2 bones' nasal motifs associated with deity figures, or undetermined nasal motifs (3 examples). The entire sample in the corpus of principal agents pertaining to the Postclassic period only contains 15 individuals (murals excluded) or 100 individuals (murals included [see Table 90 and Chart 27]). Consequently, depending whether nose bars and murals are included or excluded, the frequency of nasal motifs in the Postclassic period extends from ~9.64 % to 60.00 % (see Chart 25 and Chart 28). What remains is the fact that these statistics need to be checked against the subject matter and re-evaluated based on each typological group of nasal motifs individually. These patterns will be analyzed in Chapter 5.3.2.

Table 90: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (murals included)

Period:	Late Preclassic	Early Classic	Late Classic 1	Late Classic 2	Late Classic 3	Postclassic	Total
BC / AD:	400 BC–AD 280	AD 280–550	AD 550–700	AD 700–830	AD 830–950	AD 950–16th/17th c.	
LC:	– 8.12.0.0.0	8.12.0.0.0 – 9.6.0.0.0	9.6.0.0.0 – 9.13.0.0.0	9.13.0.0.0 – 10.0.0.0.0	10.0.0.0.0 – 10.6.0.0.0	10.6.0.0.0 –	
nasal motifs present	14 (43.75%)	33 (64.71%)	22 (43.14%)	109 (16.08%)	76 (54.68%)	25 (25.00%)	**279**
nasal motifs absent	18 (56.25%)	18 (35.29%)	29 (56.86%)	569 (83.92%)	63 (45.32%)	75 (75.00%)	**772**
total	**32**	**51**	**51**	**678**	**139**	**100**	**1051**

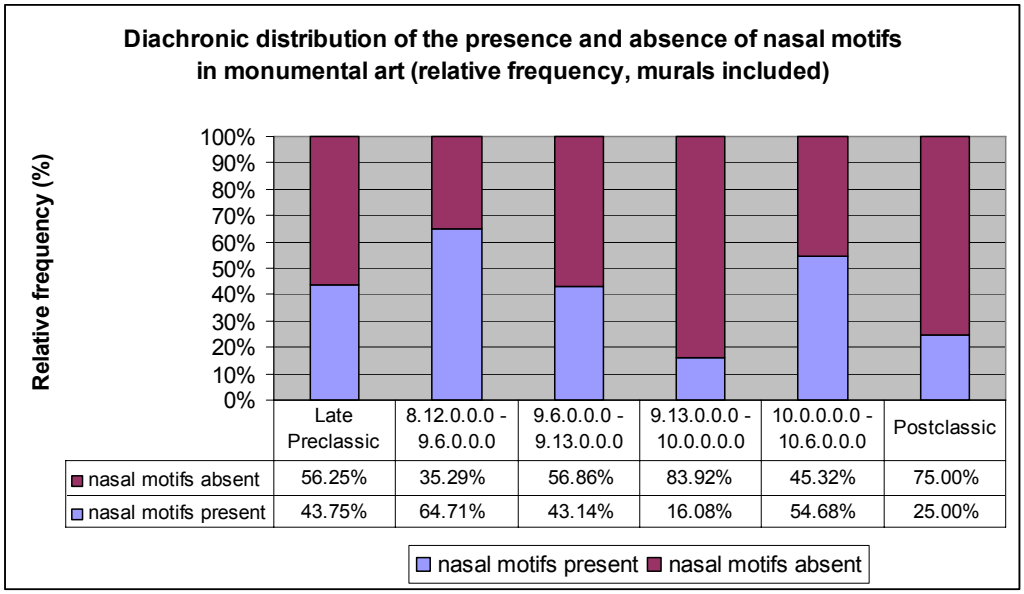


Chart 27: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (murals included)

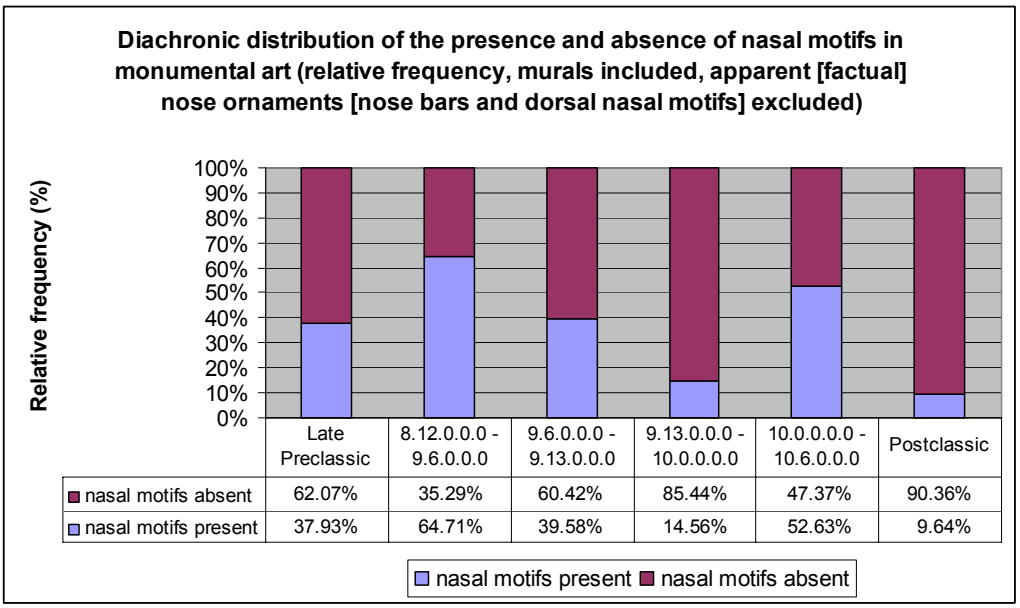


Chart 28: Diachronic distribution of the presence and absence of nasal motifs pertaining to principal agents in monumental art (relative frequency; murals included, apparent [factual] nose ornaments [nose bars and dorsal nasal motifs] excluded)

With regard to the distribution of nasal motifs pertaining to the Postclassic period, the data from monumental art should also be checked against the statistics from the codices. As will be shown in Chapter 5.5, there is notable variance in the presence and absence of nasal motifs between the codices with an average frequency of ~12.09 % (~7.40 %) on principal agents and ~8.46 % (~6.34 %) on all agents (including, for example, headdress figures).[103] Taking into consideration the total number of principal agents (1352) or all agents (1657) in all four codices, the sample is large enough to generate solid statistics. Although the media is different from that of monumental art and although the temporal span of the codices is restricted covering only the Late Postclassic period or, more precisely, according to Love (1994: 8), the very end of the Postclassic period close to the initial contact period, the low frequency of nasal motifs in the codices combined with the restricted typological distribution of nasal motifs in Postclassic monumental art speaks for the overall scarceness of nasal motifs during this period.

In addition to looking at the diachronic distribution patterns pertaining to the presence and absence of nasal motifs in Maya art, it is worth contrasting the research results elucidated above to the corpus of Maya hieroglyphs. As nasal motifs are also present in the hieroglyphic corpus associated with human, deity, or animal heads, the corpus provides another source for detecting diachronic distribution patterns. In contrast with heads or full figures portrayed in Maya art, nasal motifs are relatively rare when associated with hieroglyphs. These motifs – or more precisely, graphemic elements – are naturally dissimilar in function from nasal motifs assigned to various entities in Maya art. Being part of the writing system, they serve no function other than being fine artistic distinctions. This fact, in all likelihood, is one of the reasons for the scarcity of nasal motifs associated with hieroglyphs written by using heads of various beings.

Figure 95: An Early Classic example of a hieroglyph with a nasal motif from a ceramic vessel from Burial 10, Tikal (after Culbert 1993: Fig. 19b)

[103] The average frequencies above are calculated *between* the codices, i.e., based on the average frequency of each codex, and (in parentheses) based on the combined number of all agents in all codices.

As regards the ceramic corpus of the present study, there are only 26 clear examples of nasal motifs in hieroglyphs (all present in the Kerr corpus). In the Kerr corpus (Kerr n.d.a.), out of the 5064 hieroglyphs that are rendered as heads of various beings only 26 (~0.51 %) have nasal motifs. With regard to monumental art, in a sample of 254 monuments, there are 3185 hieroglyphs that are rendered as heads of various beings. Out of these 3185 hieroglyphs, 69 (~2.17 %) are associated with nasal motifs (see Appendix J).

Although rare in the hieroglyphic corpus, the number of nasal motifs assigned to hieroglyphs is large enough to detect diachronic distribution patterns. The relative frequency of these motifs – or elements – is heavily biased towards the Early Classic period with the vast majority pre-dating 9.1.0.0.0 in monumental art (see Table 91 and Chart 29). In ceramics, the diachronic distribution of hieroglyphs rendered with nasal motifs is slightly different from monumental art with a high percentage assigned to the Late Classic Phase 1. However, a closer examination of the ceramic vessels in question revealed that they are in almost all cases from the very beginning of the Late Classic phase 1 – bordering Early Classic phase 3. Also, an additional 15 examples from various sources of miscellaneous media (see Appendix J) speak for the assumption that the routine of assigning nasal motifs to hieroglyphs is primarily an Early Classic trait as 14 of these examples are Early Classic in date with one example dating to the Late Preclassic period.

Table 91: Diachronic distribution of nasal motifs pertaining to hieroglyphs in monumental art

	Late Preclassic	8.12.0.0.0	8.13.0.0.0	8.14.0.0.0	8.15.0.0.0	8.16.0.0.0	8.17.0.0.0	8.18.0.0.0	8.19.0.0.0	9.0.0.0.0	9.1.0.0.0	9.2.0.0.0	9.3.0.0.0	9.4.0.0.0	9.5.0.0.0	9.6.0.0.0	9.7.0.0.0	9.8.0.0.0	9.9.0.0.0
Nasal motifs present:	0	0	1	0	0	0	3	0	1	12	5	1	1	1	9	1	0	0	0
Nasal motifs absent:	0	0	3	0	0	0	11	6	12	10	59	16	39	37	94	24	15	32	10
Total:	**0**	**0**	**4**	**0**	**0**	**0**	**14**	**6**	**13**	**22**	**64**	**17**	**40**	**38**	**103**	**25**	**15**	**32**	**10**

	9.10.0.0.0	9.11.0.0.0	9.12.0.0.0	9.13.0.0.0	9.14.0.0.0	9.15.0.0.0	9.16.0.0.0	9.17.0.0.0	9.18.0.0.0	9.19.0.0.0	10.0.0.0.0	10.1.0.0.0	10.2.0.0.0	10.3.0.0.0	10.4.0.0.0	10.5.0.0.0	Postclassic	Total:
Nasal motifs present:	0	0	0	1	1	2	13	9	7	0	0	1	0	0	0	0	0	**69**
Nasal motifs absent:	19	3	49	534	223	393	391	560	262	163	39	36	25	38	9	4	0	**3116**
Total:	**19**	**3**	**49**	**535**	**224**	**395**	**404**	**569**	**269**	**163**	**39**	**37**	**25**	**38**	**9**	**4**	**0**	**3185**

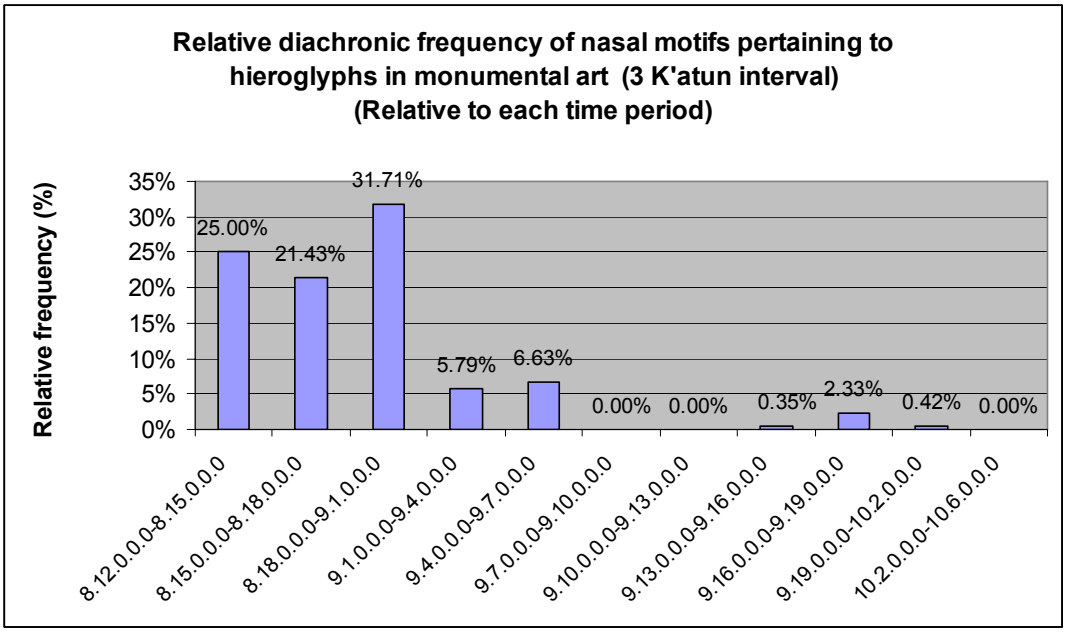


Chart 29: Relative diachronic frequency of nasal motifs pertaining to hieroglyphs in monumental art

5.3. DISTRIBUTION OF NASAL MOTIFS: TYPOLOGICAL AND DIACHRONIC ANALYSES

5.3.1. TYPOLOGY: GENERAL STATISTICS

The general statistics shown below are based on all examined ceramic vessels and monuments that portray nasal motifs. It should be noted, however, that the diachronic analyses in the following chapters are based only on ceramic vessels and monuments that can be dated – either based on style, archaeological context, or actual dates (in the case of monuments). Consequently, the total number of analyzed nasal motifs is not the same in the general typological analyses as they are in the diachronic analyses.

Regarding the general statistics in monumental art and in ceramics concerning nasal motif typology, the overall absolute and relative distributions presented below function as a general orientation prior to more specific diachronic, regional, and agent-focusing analyses on different typological categories. Consequently, the overall statistics presented below do not take into account time depth, provenience or region, or agents associated with nasal motifs, but merely the overall distribution of different types of nasal motifs in monumental art and in ceramics. However, what can be observed from the general distribution tables and charts is a comparative dimension between monumental art and ceramics, as there are noticeable differences in the distribution of various typological groups of nasal motifs in these two main groups of source material.

The distribution based on the broad distinction of nasal motifs is illustrated in Appendix A: Table 162 and in Appendix A: Chart 69 and the narrow distinction in Appendix A: Table 163, Appendix A: Chart 70, and Appendix A: Chart 71. The number of different types of nasal motifs is further narrowed down (from broad distinction) in the super-category classification (see Table 92 and Chart 30) as presented in Chapter 4.2. As can be observed from all these tables and charts, there is considerable variation in the distribution of nasal motifs pertaining to monumental art on one hand and ceramics on the other. How these differences came into being and how the distribution patterns behave in more restricted diachronic, synchronic, and agent-focusing environments will be elucidated in Chapters 5.3.2, 5.4, and 5.5, and in Chapter 6.

Table 92: Comparison of the distribution of nasal motifs in monumental art and in ceramics: super-categories

	Super-category:	Monumental art:		Ceramics:	
1	shuttlecocks, tassels, and separate multipartite motifs	90	9.94%	512	23.85%
2	round and oval designs	181	20.00%	387	18.03%
3	knots	7	0.77%	36	1.68%
4	tubular designs	435	48.07%	667	31.07%
5	dragon snouts	42	4.64%	61	2.84%
6	tripartite and quadripartite motifs	3	0.33%	34	1.58%
7	scrolls	0	0.00%	15	0.70%
8	dorsal nasal motifs	3	0.33%	8	0.37%
9	2nm-type nasal motifs	35	3.87%	68	3.17%
10	nasal motifs most commonly attributed to animal figures	5	0.55%	72	3.35%
11	other designs	59	6.52%	217	10.11%
12	undetermined	45	4.97%	70	3.26%
	Total:	**905**	100.00%	**2147**	100.00%

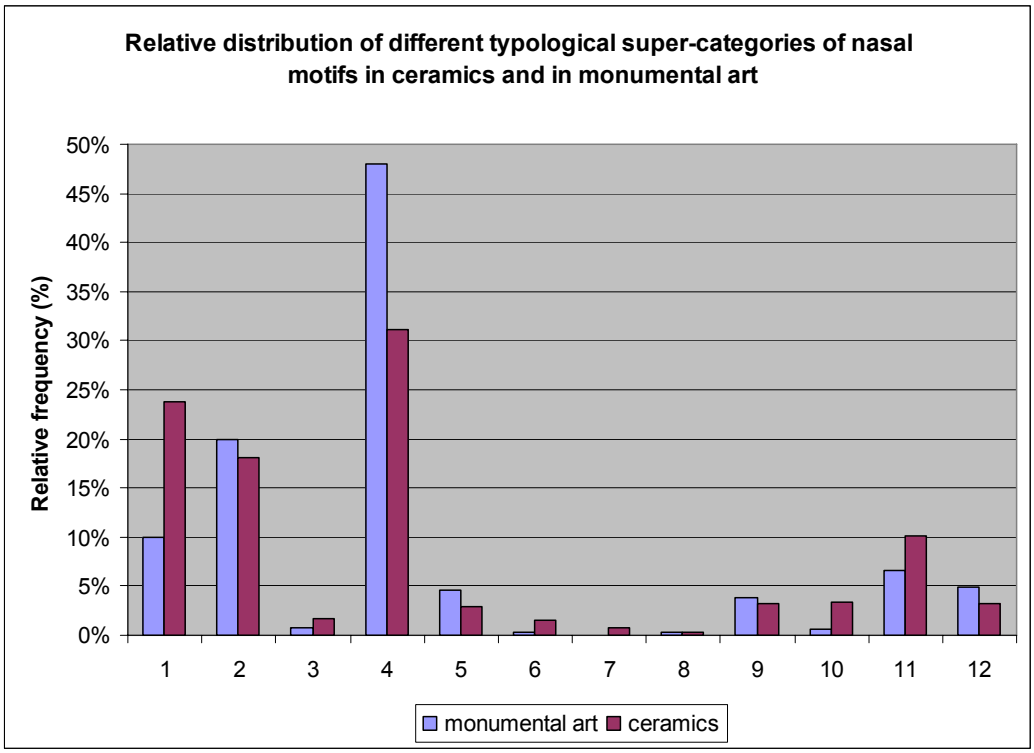


Chart 30: Relative distribution of different super-categories of nasal motifs in monumental art and in ceramics

5.3.2. DIACHRONIC ANALYSES

To expose potential time-specific patterns in the distribution of various types of nasal motifs in ceramics and in monumental art, all examined nasal motifs were tabulated diachronically.[104] Tables and charts of absolute and relative frequencies are shown below along with analyses of the distribution patterns.

At the outset of diachronic and typological analyses pertaining to ceramics, all diachronic series of different types of nasal motifs (both broad and narrow distinctions) were given correlation coefficients to determine whether two phase-dating-based series of two distinct types of nasal motifs are linearly related. The reason behind performing a correlation analysis between the sets was to find out whether the motifs under scrutiny form an interrelated series of designs and to surface probable irregularities in the data sets for further scrutiny. Particular attention was given to sets of correlation coefficients less than 0.5.

As can be observed from Table 93, in most cases the correlation coefficient is relatively high (over 0.80 or 0.90) which means, if nothing else, that the different types of nasal motifs are interrelated and meaningfully comparable. The low coefficients are found in types '3pm', '4pm', 'knot w/f', '2 knots w/f', and '2 round' which seem to behave differently from all other types of nasal motifs. As these correlation coefficients are based on diachronic distribution, the reasons for the aforementioned types of nasal motifs behaving distinctively from other types of nasal motifs are to be found in the distribution patterns that will be elucidated and analyzed below.

[104] Ceramic vessels and monuments that escape secure dating (date, stylistic date, or phase dating) were left out of the statistics to follow (or they are marked as 'n.a.' [not applicable] in the case of drawings of ceramic vases and in the case of monuments of uncertain date).

Table 93: Correlation coefficients between various types of nasal motifs in ceramics (broad distinction)

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A'	B'	C'	D'
A																														
B	0.48																													
C	0.69	0.29																												
D	1.00	0.50	0.66																											
E	1.00	0.47	0.63	1.00																										
F	0.99	0.47	0.64	0.99	1.00																									
G	1.00	0.52	0.60	0.99	0.99	0.99																								
H	1.00	0.51	0.67	1.00	0.99	0.99	0.99																							
I	1.00	0.50	0.66	1.00	1.00	0.99	0.99	1.00																						
J	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00																					
K	-0.12	0.37	0.51	-0.14	-0.18	-0.18	-0.18	-0.12	-0.15	-0.12																				
L	0.94	0.42	0.57	0.94	0.93	0.92	0.94	0.94	0.94	0.94	-0.16																			
M	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.12	0.94																		
N	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.12	0.94	1.00																	
O	0.66	0.63	0.39	0.65	0.65	0.63	0.68	0.66	0.65	0.66	0.16	0.81	0.66	0.66																
P	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.12	0.94	1.00	1.00	0.66															
Q	0.99	0.55	0.65	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.11	0.95	1.00	1.00	0.70	1.00														
R	1.00	0.54	0.65	1.00	1.00	0.99	0.99	1.00	1.00	1.00	-0.13	0.93	1.00	1.00	0.66	1.00	1.00													
S	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.12	0.94	1.00	1.00	0.66	1.00	1.00	1.00												
T	1.00	0.50	0.64	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.14	0.96	1.00	1.00	0.70	1.00	1.00	0.99	1.00											
U	0.40	0.98	0.21	0.41	0.40	0.41	0.45	0.41	0.41	0.41	0.36	0.32	0.41	0.41	0.57	0.41	0.46	0.46	0.41	0.41										
V	0.98	0.46	0.62	0.98	0.97	0.96	0.97	0.98	0.98	0.98	-0.15	0.99	0.98	0.98	0.76	0.98	0.98	0.97	0.98	0.99	0.36									
W	0.91	0.75	0.53	0.91	0.90	0.89	0.91	0.92	0.91	0.92	0.00	0.90	0.92	0.92	0.82	0.92	0.94	0.93	0.92	0.92	0.67	0.92								
X	0.98	0.57	0.60	0.98	0.98	0.97	0.97	0.98	0.98	0.98	-0.14	0.91	0.98	0.98	0.65	0.98	0.98	0.99	0.98	0.98	0.49	0.95	0.95							
Y	0.98	0.41	0.58	0.97	0.99	0.99	0.98	0.96	0.98	0.96	-0.26	0.91	0.96	0.96	0.62	0.96	0.96	0.97	0.96	0.97	0.35	0.94	0.86	0.95						
Z	1.00	0.48	0.67	1.00	0.99	0.98	0.98	1.00	0.99	1.00	-0.13	0.93	1.00	1.00	0.63	1.00	0.99	0.99	1.00	0.99	0.39	0.97	0.91	0.99	0.97					
A'	1.00	0.51	0.67	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.12	0.94	1.00	1.00	0.66	1.00	1.00	1.00	1.00	1.00	0.41	0.98	0.92	0.98	0.96	1.00				
B'	1.00	0.50	0.66	1.00	1.00	0.99	0.99	1.00	1.00	1.00	-0.14	0.94	1.00	1.00	0.66	1.00	1.00	1.00	1.00	1.00	0.41	0.98	0.91	0.98	0.97	1.00	1.00			
C'	0.93	0.76	0.61	0.94	0.92	0.92	0.94	0.94	0.94	0.94	0.05	0.87	0.94	0.94	0.73	0.94	0.96	0.95	0.94	0.94	0.69	0.91	0.97	0.96	0.88	0.93	0.94	0.94		
D'	1.00	0.53	0.68	1.00	0.99	0.99	0.98	0.99	1.00	0.99	-0.10	0.92	0.99	0.99	0.65	0.99	0.99	1.00	0.99	0.99	0.44	0.96	0.92	0.99	0.97	1.00	0.99	1.00	0.95	
E'	0.99	0.57	0.64	1.00	0.99	0.99	0.99	1.00	1.00	1.00	-0.11	0.93	1.00	1.00	0.68	1.00	1.00	1.00	1.00	0.99	0.48	0.97	0.94	0.99	0.96	0.99	1.00	1.00	0.96	1.00

A:	2 bones	**I:**	3-part	**Q:**	bf	**Y:**	sc
B:	2 knots w/f	**J:**	3-part w/f	**R:**	bone	**Z:**	sc w/f
C:	2 round	**K:**	3pm	**S:**	dnm	**A':**	scroll
D:	2nm	**L:**	3pm w/f	**T:**	ds	**B':**	silk
E:	2-part	**M:**	4-part	**U:**	knot w/f	**C':**	ti
F:	2-part w/f	**N:**	4-part w/f	**V:**	mo	**D':**	unc.
G:	3 bones	**O:**	4pm	**W:**	round	**E':**	und.
H:	3 knots w/f	**P:**	4pm w/f	**X:**	round w/f		

0.80-1.00 0.50-0.80 0.00-0.50 -1.00-0.00

Type '3pm' nasal motif is primarily found in Early Classic ceramics although the time span of this typological category extends to Late Classic Phase 1 with one single example in Late Classic Phase 2 (see Appendix A: Table 164 and Appendix A: Table 167). In the corpus of monumental art of the present study there are only two examples[105] of type '3pm' nasal motifs (see Table 94), but even these two cases correspond seamlessly to the general diachronic distribution of the motif in ceramics as the monuments in question (Tikal Stela 40 and Tikal Miscellaneous Stones 109) are Early Classic in date. Moreover, examples from other media depicting type '3pm' nasal motifs, such as the Lago Güija celt fragment (see Figure 96) and two jadeite earflares from Holmul (see Figure 97) are Early Classic in date.

[105] Only Stela 40 from Tikal (dated 9.1.13.0.0) is included in the statistics to follow as the other monument (Tikal Miscellaneous Stones No. 109) can only be attributed to a general date (Early Classic) and the statistics pertaining to the monumental art in the present study operate primarily on monuments those of which a date can be secured on K'atun intervals.

Figure 96: Lago Güija celt fragment (drawing by Stephen Houston in Grube and Martin 2001: II-27)

Figure 97: Two Early Classic (ca. A.D. 350–450) jadeite earflares from Holmul, Guatemala (Group II, Structure B, Room 2); after Clancy, Coggins, and Culbert 1985: Fig. 22

In the ceramic corpus of the present study there are 11 examples of the motifs in question that come from 8 different ceramic vessels whereof two are provenienced (an Early Classic Phase 3 Pita Incised disc and an Early Classic Dos Arroyos Orange-polychrome bowl from Uaxactun [Smith 1955: Figs. 7c and 28a:5, respectively]), and six are unprovenienced ceramic vessels in the Kerr corpus (K621 [a Late Classic 1 Phase Naranjo Area Style bowl], K1270 [a Late Classic Phase 2 tripod dish], K4465 [an Early Classic Phase 3 Plano-Relief tripod vessel with a lid], K5746 [a Late Classic Phase 1 Naranjo Area Style Saxche Orange-polychrome bowl mentioning Aj Wosaaj in the PSS text], K5884 [an Early Classic dish], and K8393 [a Late Classic Phase 1 Saxche Orange Polychrome: Saxche Variety bowl with a reference to Pa'chan (Uaxactun) in the PSS text]).

Since the diachronic distribution of type '3pm' nasal motif is biased towards the Early Classic period, it is worth reassessing the dates of the ceramic vessels that portray the motif in question. Consequently, the methodological techniques involved in the present study can also be directed into discovering potential inaccuracies in the initial phase dating designations and, subsequently, re-examining the artifacts that may portray iconographic features most commonly found in restricted time-specific surroundings.

In addition to the obvious Early Classic examples (Smith 1955: Figs. 7c and 28a:5, K4465, and K5884) there are three examples from the Late Classic Phase 1 (K621, K5746, and K8393) and one example from Late Classic Phase 2 (K1270) in the ceramic corpus of the present study. The dating of Naranjo Area Style ceramics has been discussed before in Chapter 5.1.1 and, in all likelihood, K621

along with other related ceramics date to the very beginning of Late Classic Phase 1 or to the Early Classic Phase 3. The second Naranjo Area Style bowl with a type '3pm' nasal motif, K5746, mentions Aj Wosaaj in the PSS text and, consequently, the vessel can be dated to the very end of the 6th century, i.e., the very beginning of Late Classic Phase 1. The third Naranjo Area Style bowl with '3pm' nasal motifs, K8393, is also an example of the early stage of Late Classic Phase 1.

Consequently, what seems to be an anomaly is K1270 which is designated to Late Classic Phase 2 in the corpus of the present study. Another reference relating to the dating of the dish (plate) is to be found in Coe (1982: 46) who assigns it to Tepeu 2 (i.e., Late Classic Phase 2). However, the '3pm' type nasal motif of the humanlike head emerging from the maw of the double-headed dragon along with a plain 'BO1' type nasal motif of the dragon are primarily Early Classic to Late Classic Phase 1 traits. Also, the style of the hieroglyphs is reminiscent of Late Classic Phase 1 rather than Late Classic Phase 2.[106]

Regarding the agents associated with type '3pm' motifs, the design is in almost all cases attributed to deity figures (a deity head in Smith 1955: Fig. 07c and an unknown anthropomorphic head [only nose and lips visible] in Smith 1955: Fig. 28a:5, Maize Gods in K621 and in K1270, two figures with Chaahk attributes in K4465, humanlike figure with god markings in K5746, other deity figures in K5884 and in K8393, deity head emerging from the mouth of a double-headed ceremonial serpent/dragon bar in Tikal Stela 40, and another deity [K'awiil?] in Tikal Miscellaneous Stones No. 109). The position of the motifs is always, save K1270 (that seems to stand out from the rest), touching the noses of the figures.

Along with type '3pm' nasal motifs, the graphemically parallel type '4pm' nasal motifs are most commonly attributed to deity figures. The time span of different variations of type '4pm' nasal motif extends in ceramics from Early Classic Phase 3 to Late Classic Phase 2 while the only example in the corpus of monumental art of the present study (Quirigua Stela C) dates to 9.17.5.0.0, or Late Classic Phase 2 equated to the ceramic phases.

In the ceramic corpus of the present study there are 13 examples[107] of the motifs in question that come from 10 different ceramic vessels whereof one is provenienced (a Late Classic Phase 2 Zacatel Cream-polychrome tripod dish from Uaxactun [Smith 1955: Fig. 37a:9]) and nine are unprovenienced ceramic vessels in the Kerr corpus (K620 [a Late Classic Phase 1 Naranjo Area Style bowl], K681 [a Late Classic Phase 1 Naranjo Area Style Saxche Orange-polychrome bowl mentioning Aj Wosaaj in the PSS text], K998 [a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase], K1261 [a Late Classic Phase 1 Saxche Orange Polychrome dish mentioning Animal Skull (of Tikal) in the PSS text], K1386 [a Late Classic Phase 1 – Phase 2 Uaxactun-El Zotz Area Style Juleki Cream-polychrome cylindrical vase], K3388 [a Late Classic Phase 2 Holmul Dancer Style Cabrito Cream-polychrome cylindrical vase], K4013 [a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase], K4358 [a Late Classic Phase 2 – Phase 3 cylindrical vase], K5458 [an Early Classic Phase 3 Saxche Orange-polychrome: Dzaptun Variety dish with a reference to Naranjo (Sak Chuwen) in the PSS text], and K7604 [Late Classic Phase 1 Naranjo Area Style cylindrical vase]).

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[106] In the PSS text of K1270, the circular motif inside the hand sign (syllabic **chi**) does not have an infixed U-shaped design that was an Early Classic trait until about 9.3.0.0.0 – 9.5.0.0.0 (Lacadena 1995: 209-213, Kettunen 1999: 2) but nor does it have the two exterior semi-circular elements (attached to the round motif) that replaced the U-shaped design (along with an infixed round design) after 9.5.0.0.0 (Lacadena 1995: 214). However, some of the graphemic details in the hieroglyphs such as the semi-circles in the personified <**yi**> sign are stylistically reminiscent of both Late Classic Phase 1 and Late Classic Phase 2 (compare to K530 and K5456).

[107] Along with these examples, there is yet another instance in K3048, but as the image in the Kerr corpus is a drawing (by Barbara Van Heusen / FLAAR) rather than a photo, and as analyses on ceramics are difficult to carry out based merely on drawings, this example was left out from the statistics to follow. However, based on the iconography, the ceramic vessel in question, in all likelihood, dates to the Late Classic Phase 1.

As regards the possessors of type '4pm' motifs, in Smith (Fig. 37a:9) the agent is a humanlike (deity?) head with a "death collar", in K620 there is a pair of avian theomorphs (Jaguar God of the Underworld with GIII [and possibly Itzamnaaj] attributes [according to Reents-Budet (1994: 203) the figures might represent manifestations of the Old Jaguar Paddler]), in K681 the agent with a '4pm' nasal motif is one of the floating zoomorphic heads in the scene, in K998 the agent is a personified tree (Pax God head[108]), in K1261 the agent is a human or humanlike head which forms part of the belt assemblage of Animal Skull of Tikal, in K1386 there are two cases of type '4pm' nasal motifs attached to the noses of a deity figure and a humanlike figure, in K3388 the agent is a humanlike figure (Maize God?),[109] in K4013 a personified tree (Pax God head; compare to K998), in K4358 a humanlike figure (Maize God [see Footnote 109]), in K5458 a humanlike head (Maize God head), and in K7604 a theomorphic creature with jaguar characteristics. The position of the motifs is in front of the noses of the figures in 9 cases and touching the nose or nostrils in 4 cases (compare to the position of type '3pm' nasal motifs which is frequently attached to the noses of the figures).

The next cases where the correlation coefficients are lower than average are types 'knot w/f' and '2 knots w/f' nasal motifs. It is worth noticing that the third type in the super-category of knotted nasal motifs, i.e., '3 knots w/f' does not differ from the general distribution of nasal motifs in ceramics. Moreover, it should be noted that types 'knot w/f' and '2 knots w/f' do not exist in monumental art, and in all likelihood the examples in ceramics are allographic varieties of type '3 knots w/f' nasal motifs. As all the occurrences of knotted nasal motifs are described in Chapter 4.2.3, it is redundant to repeat the details here.[110] However, as the diachronic distribution of types 'knot w/f' and '2 knots w/f' are different from those of '3 knots w/f' (which is only found associated with Late Classic Phase 2 ceramics and monuments dating from 9.13.19.16.9 [Altar 5, Tikal] to 10.4.1.0.0[111] [Stela 6, Itzimte-Bolonchen], i.e., Late Classic Phases 2 and 3 when associated with ceramics), the occurrences are briefly analyzed below:

The 21 examples of type 'knot w/f' nasal motifs come from 7 different vessels whereof three can be attributed to Late Classic Phase 1 ceramics (namely Smith 1955: Fig. 72f, K622, and K2669), three to Late Classic Phase 2 ceramics (K2942, K3413, and K3924), and one (K4649) to either Late Classic Phase 2 or 3. The 7 examples of type '2 knots w/f' come from two ceramic bowls with one dating to Late Classic Phase 1 and the other to Late Classic Phase 2. The synchronic overlap of types '3 knots w/f' and the two other types of knotted nasal motifs, is in all likelihood stylistic as only one ceramic vessel (K3924) with type '3 knots w/f' nasal motifs overlaps in regional style with any of the vases with other types of knotted nasal motifs. Moreover, the vase in question (K3924) has both '3 knots w/f' and 'knot w/f' type nasal motifs on it.

In addition, the only regional style to portray type '3 knots w/f' nasal motifs and none of the other types of knotted nasal motifs is Codex Style ceramics (Type:Variety designation: Zacatel ceramic group: cream-ground Codex-style). The only other unambiguous case of regional style that overlaps synchronically (i.e., Late Classic Phase 2) with other types of knotted nasal motifs is Uaxactun-El Zotz Area Style (three examples). Consequently, the preference to portray knotted nasal motifs with only one or two knots is in all likelihood based both synchronically and diachronically on style rather than anything else.

The case of different variations of type '2 round' nasal motifs is rather significant in a diachronic respect. Out of the 79 examples in ceramics 35 (44.30 %) can be attributed to the Early Classic period (see Appendix A: Table 164 and Appendix A: Table 165). In many respects this category of nasal motifs is one of the most straightforward means to date Maya artworks (based merely on nasal motifs)

[108] Note also that the ear ornament of the head is next to identical with the nasal motif.
[109] The motif can also be classified as a '3pm w/f' nasal motif as the outward extension of the motif is in all likelihood comparable to the foliaceous appendages of type '3pm w/f' motifs.
[110] As mentioned in Chapter 4.2.3, it seems apparent that knotted nasal motifs are a trait most commonly attributed to various manifestations of God A' figures or parallel characters in Maya art.
[111] I.e., 1st Tun in 10 Ajaw.

keeping in mind other parallel iconographic traits. However, as there are a few examples (5) of this broad distinction of nasal motifs that can be attributed to Late Classic Phase 1 and a good amount of examples (37) from the Late Classic Phase 2, it is worth looking more closely at the designs of the motifs in question.

One of the reasons to narrow down the typological groups of nasal motifs by expanding the number of designations was to expose potential diachronic differences in the distribution patterns of specific motifs. One of these is the group '2 round' nasal motifs that was further condensed to include three sub-groups, namely '2Rf', '2Ro', and '2Rp' nasal motifs (see Appendix A: Table 166 and Appendix A: Table 168), which stand for two round nasal motifs in frontal view, two overlaying nasal motifs, and two round nasal motifs in profile view, respectively. By narrowing down the designations, the diachronic distribution of these subtle categories exposes even more noticeable diachronic patterns, as the diachronic frequency of type '2Rf' nasal motifs in Early Classic ceramics is 93.33 %[112] and 56.25 % in the case of type '2Ro' nasal motifs, but only 9.38 % in the case of '2Rp' nasal motifs (see Appendix A: Table 168).

In relation to monumental art, the time span of type '2 round' nasal motifs extends from 8.13.0.0.0 to 9.19.0.0.0, or from Early Classic to Late Classic Phase 2 if equated with ceramics (see Table 94). On the other hand, in the narrow distinction category the type '2Rf' can only be found in the Early Classic period (9.3.0.0.0), type '2Ro' from Early Classic to Late Classic Phase 2 (or 8.13.0.0.0 to 9.17.0.0.0) with the majority (77.78 %) being attributed to Early Classic period, and type '2Rp' nasal motifs from Early Classic to Late Classic Phase 2 (or 9.1.0.0.0 to 9.19.0.0.0) with the majority (64.29 %) dating to Late Classic Phase 2 (or 9.13.0.0.0. to 10.0.0.0.0) as in the case of ceramics where the frequency is even higher, 81.25 % (see Appendix A: Table 168).

As the correlation coefficients in the broad distinction category pertaining to type '2 round' nasal motifs varies from 0.21 to 0.69 with the average coefficient being 0.60, the correlation coefficients in the narrow distinction category pertaining to type '2Rf' nasal motifs vary from -0.32 to 0.88 with the average coefficient being -0.07. The correlation coefficients of type '2Ro' nasal motifs vary from 0.11 to 0.88 with the average coefficient being 0.34. Lastly, the correlation coefficients of type '2Rp' nasal motifs vary from -0.23 to 1.00 with the average coefficient being 0.89.

[112] The only example of type '2Rf' nasal motifs in the ceramic corpus of the present study that does not fall into the Early Classic Phase is K5015. After examining the distribution patterns of the motif in question, the single (Late Classic Phase 2) case was re-examined, and in all likelihood this vase dates to an earlier period than previously assumed. The vase itself is rather uncommon but some of the iconographic traits speak for an earlier date (Early Classic Phase 3?). If this is indeed the case, the relative diachronic frequency of type '2Rf' nasal motifs in Early Classic ceramics increases to 100 % from the previous 93.33 %. The overall diachronic distribution of different types of nasal motifs in ceramics and in monumental art as displayed in Appendix A: Table 172 is followed by another table taking into consideration the re-examined '2Rf' nasal motifs along with reassessed type 'disc' nasal motifs (see Table 96).

Table 94: Diachronic distribution of different types of nasal motifs in monumental art (broad distinction, diachronic sequence organized by first appearance)

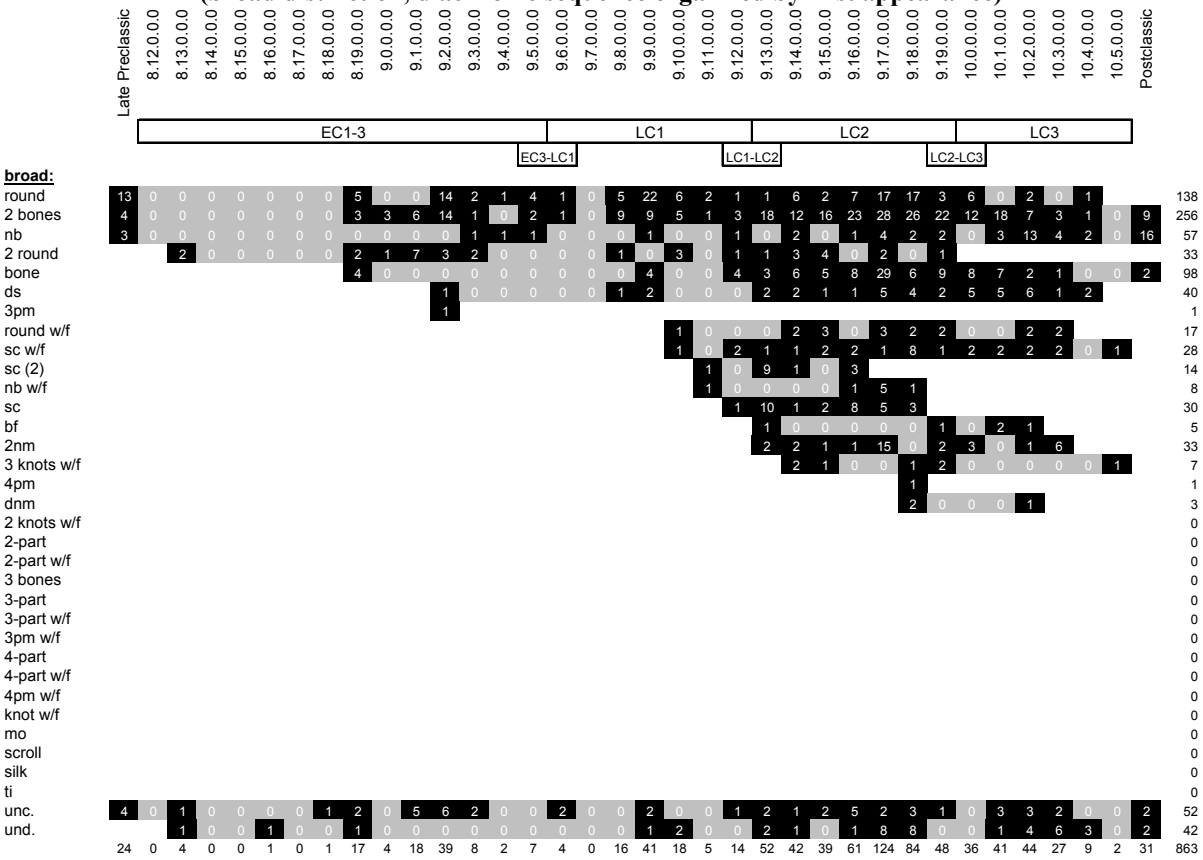


Table 95: Diachronic distribution of different types of nasal motifs in monumental art (narrow distinction, diachronic sequence organized by first appearance)

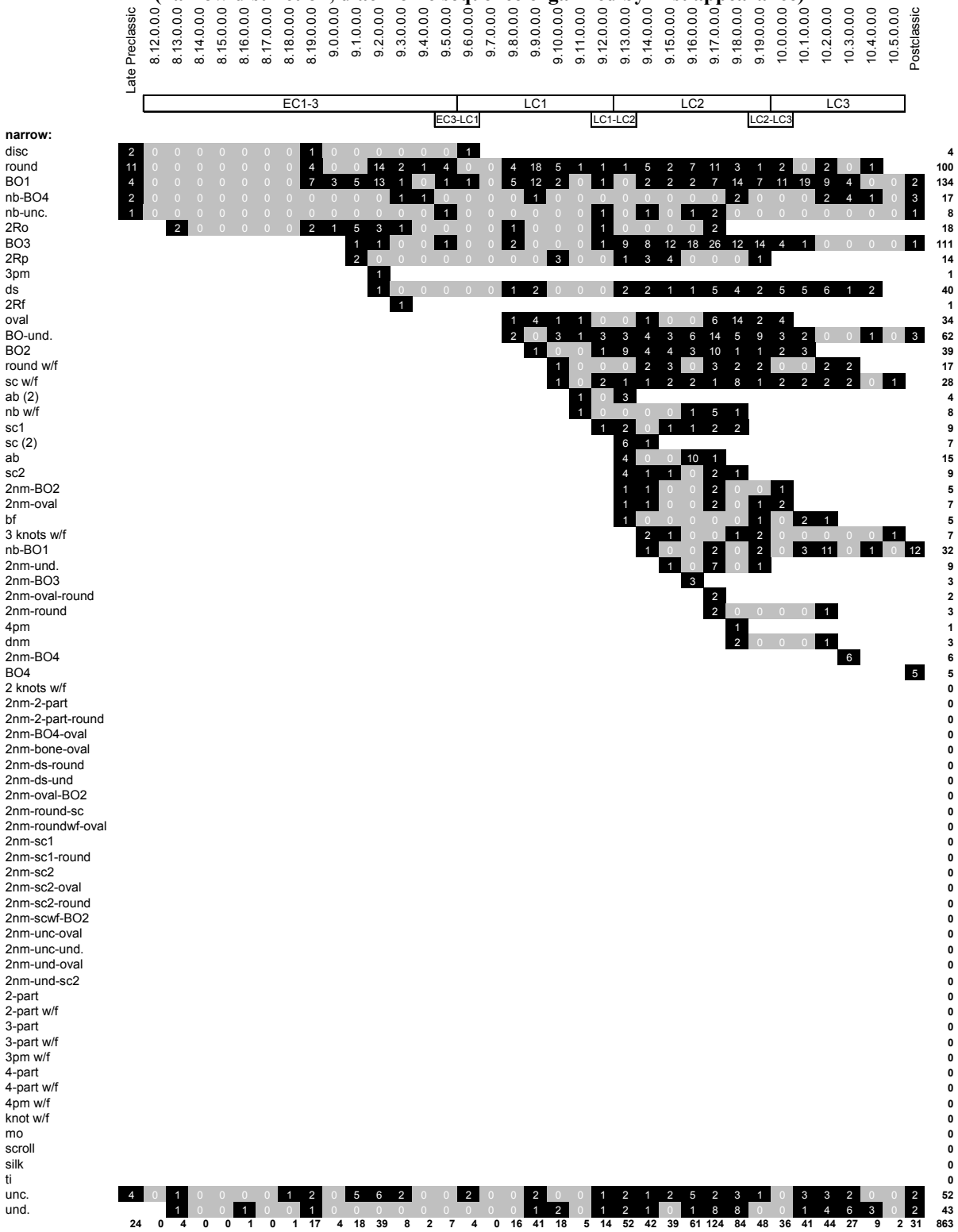


Table 96: Diachronic distribution of different types of nasal motifs (narrow distinction, ceramics and monumental art merged, diachronic sequence organized by first appearance, re-examined occurrences of type 'disc' and type '2Rf' nasal motifs indicated with a question mark)

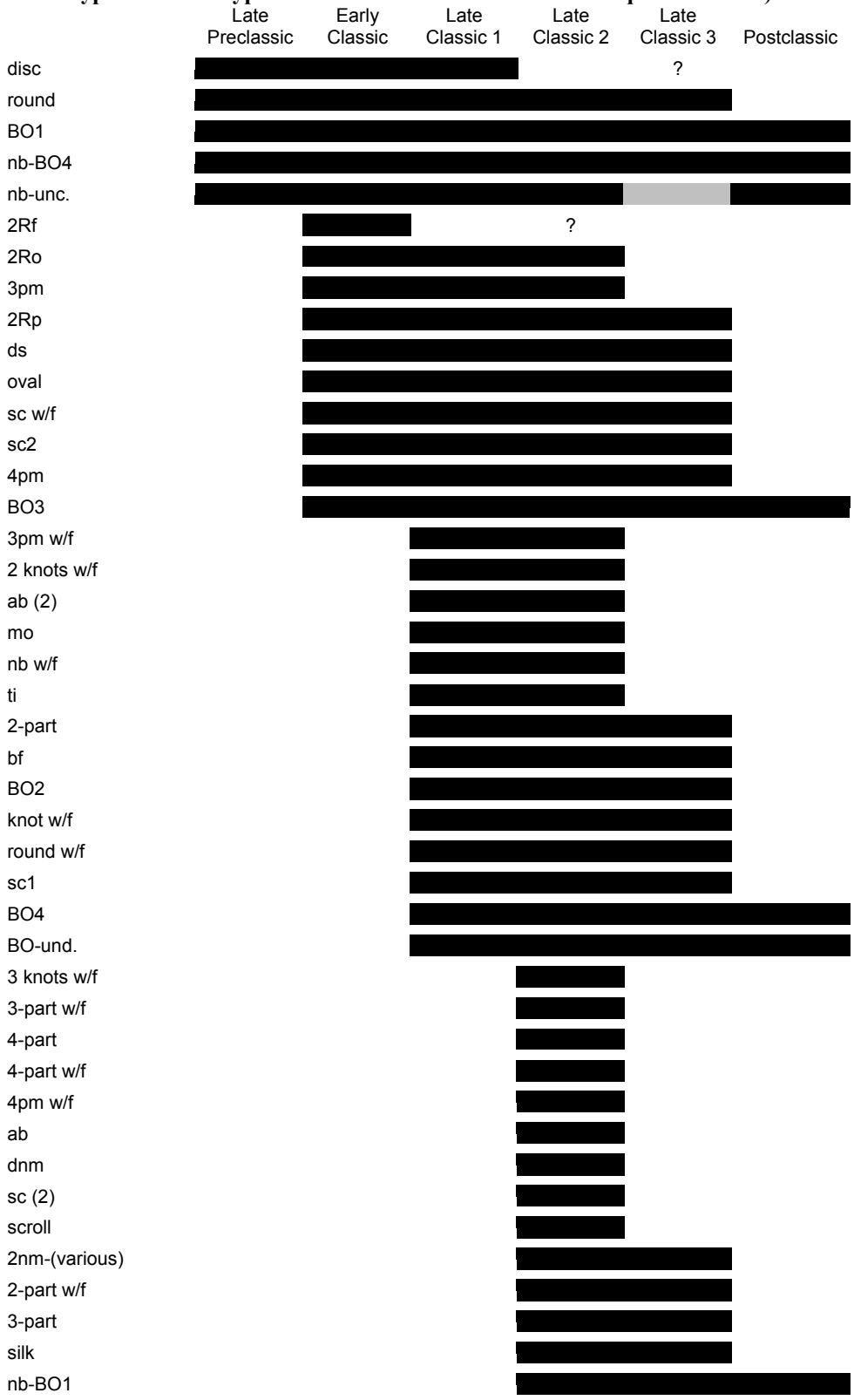


Table 97: Diachronic distribution of different types of nasal motifs in monumental art (narrow distinction, diachronic sequence organized by first appearance within super-categories); Part I

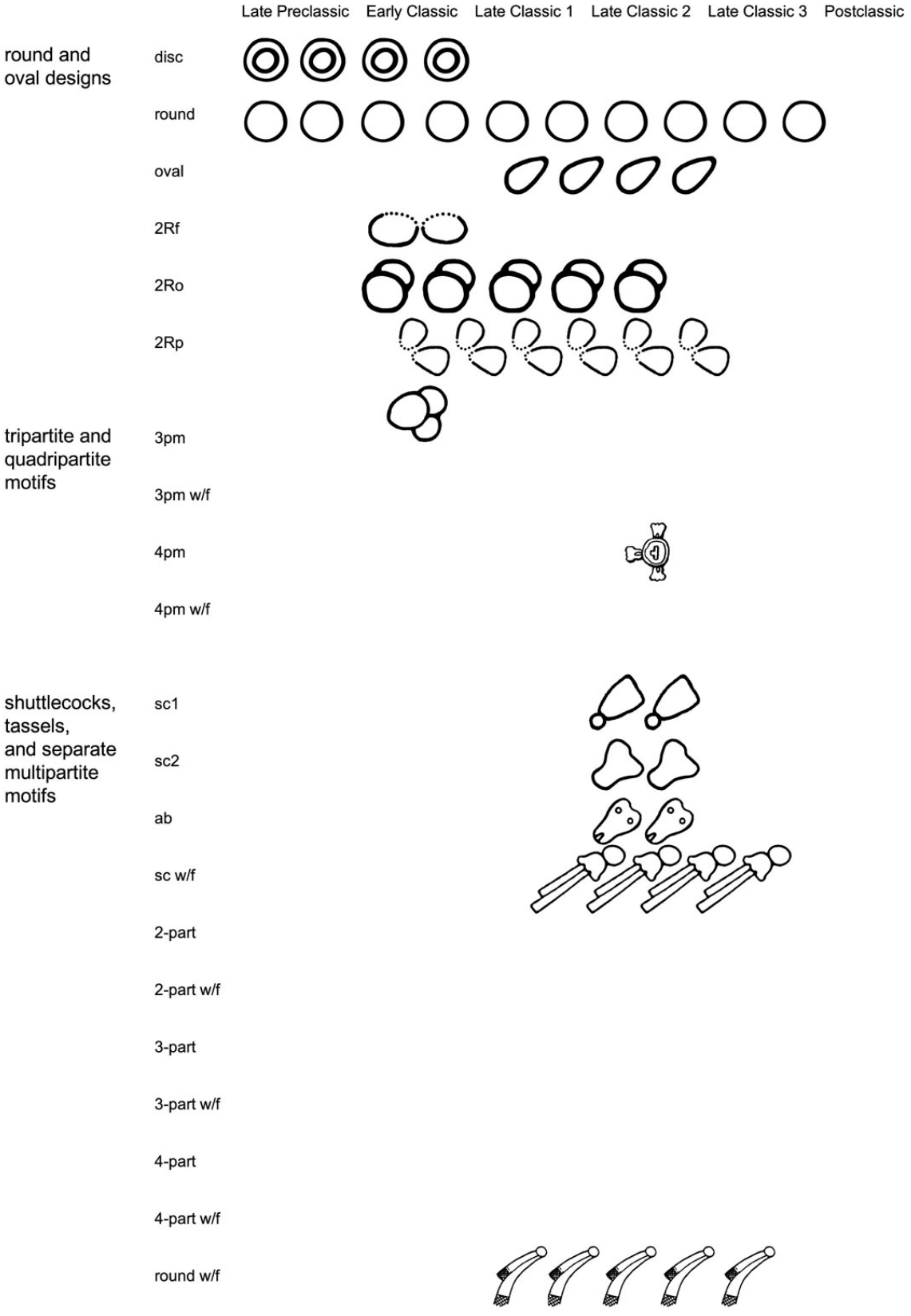


Table 98: Diachronic distribution of different types of nasal motifs in monumental art (narrow distinction, diachronic sequence organized by first appearance within super-categories); Part II

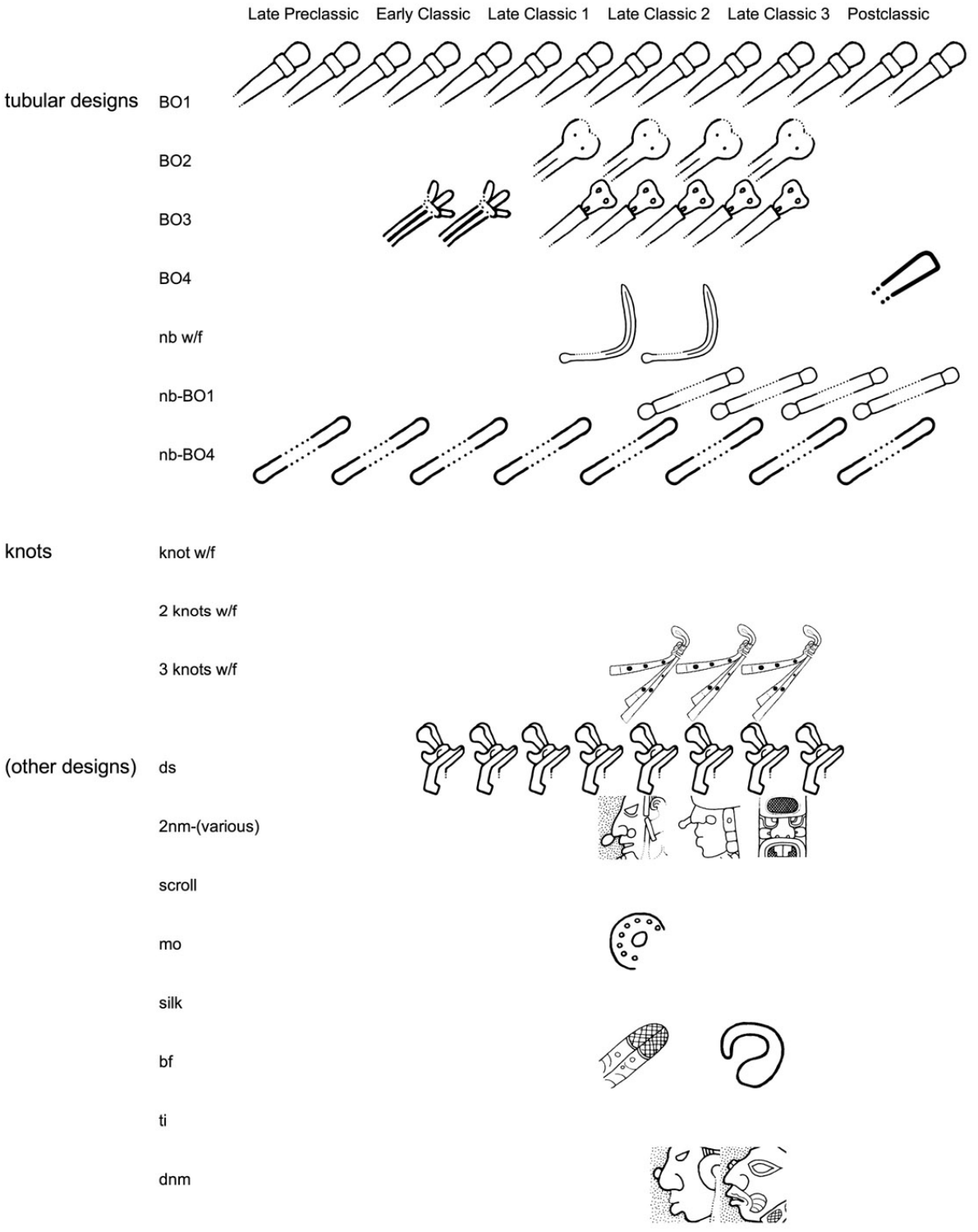


Table 99: Diachronic distribution of different types of nasal motifs in monumental art supplemented with the distribution in ceramics (narrow distinction, diachronic sequence organized by first appearance within super-categories); Part I

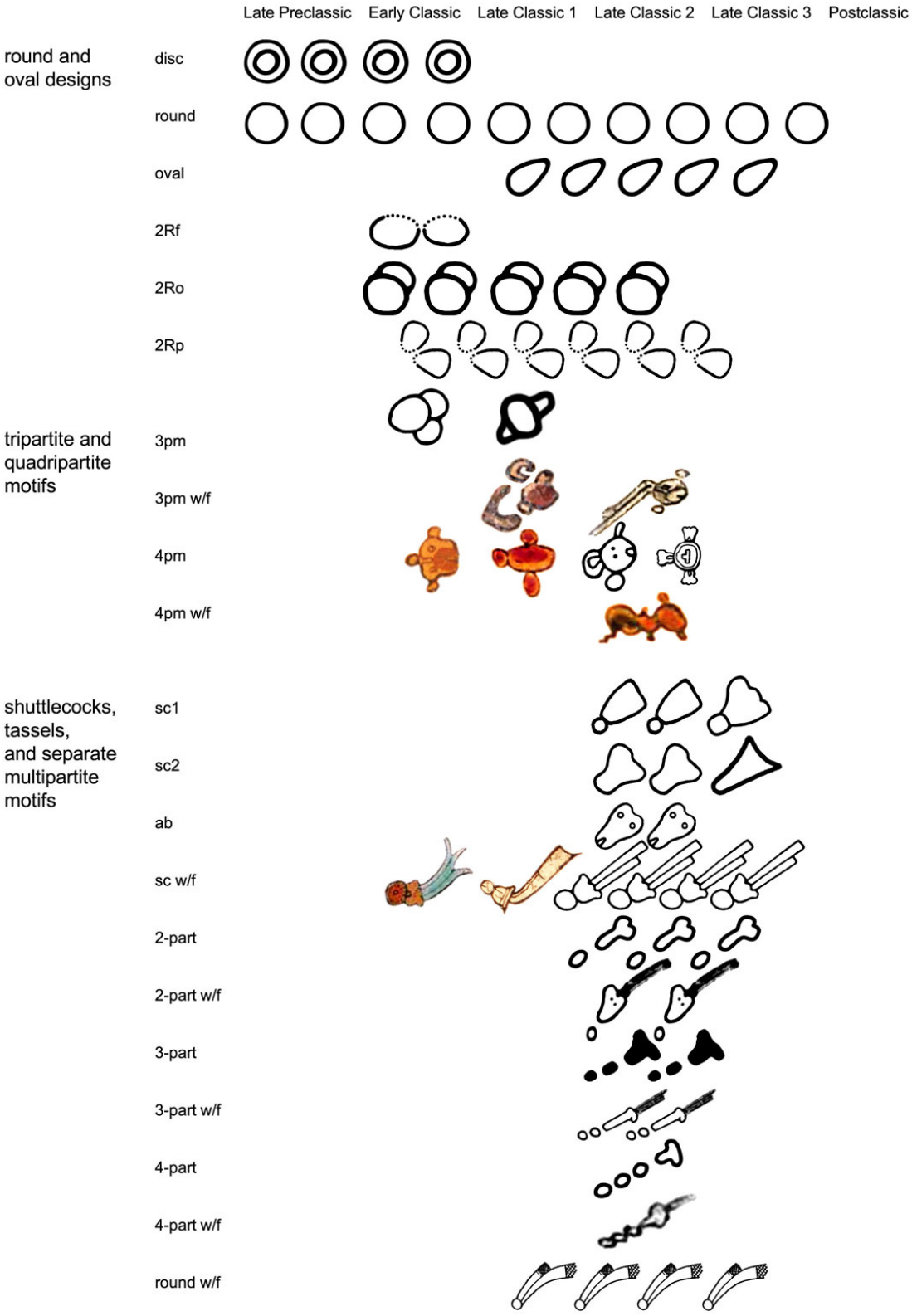
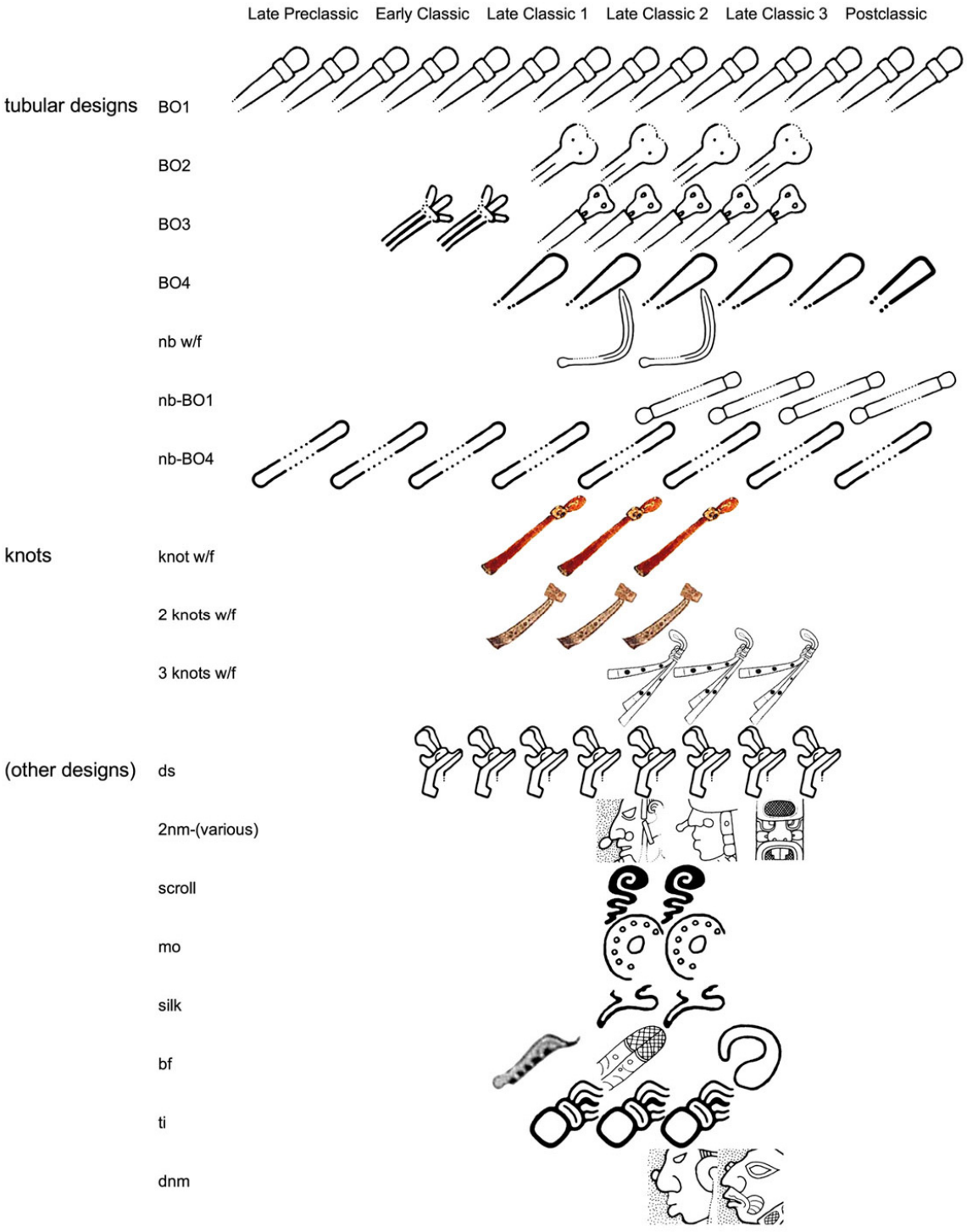


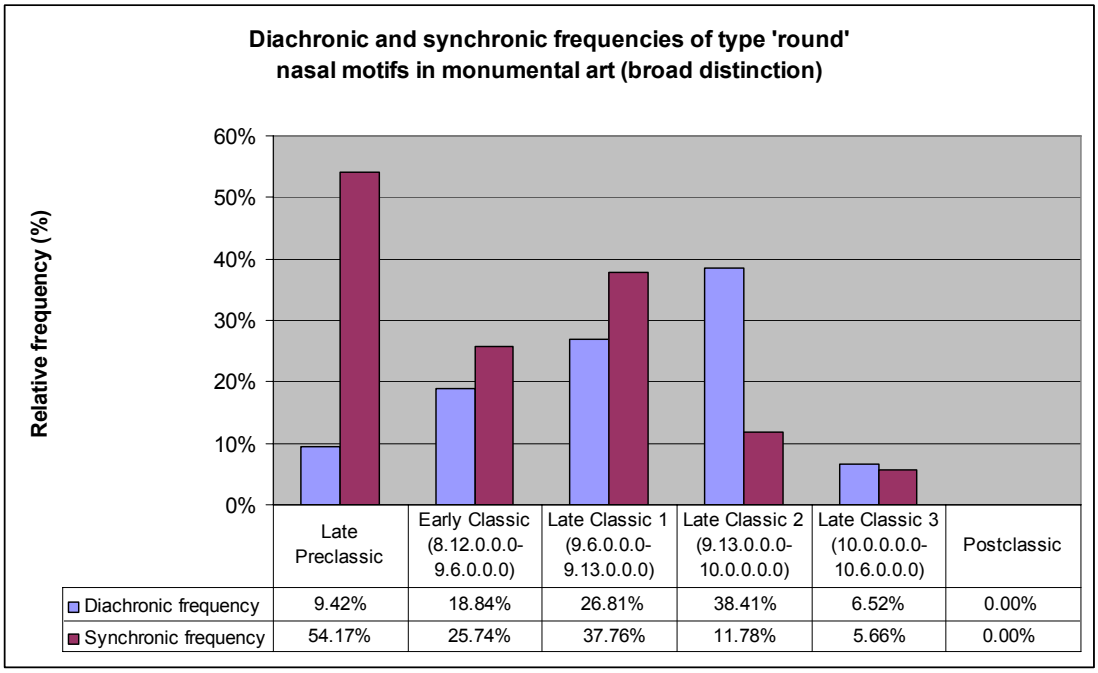
Table 100: Diachronic distribution of different types of nasal motifs in monumental art supplemented with the distribution in ceramics (narrow distinction, diachronic sequence organized by first appearance within super-categories); Part II



5.3.2.2. ANALYSES BASED ON SELECTED TYPOLOGICAL CATEGORIES

As some typological groups of nasal motifs indicate more restricted diachronic distribution patterns than others, these typological groups will be examined in more detail on the following pages. Particular attention is given to types 'round', '2 round', 'nb', and '^{n}bone' in the broad distinction category, and types 'disc', 'round', 'oval', '2Rf', '2Ro', and '2Rp', 'BO1', 'BO2', 'BO3', and 'BO4' in the narrow distinction category. These patterns are observed especially in relation to monumental art, as the temporal distribution can be dissected into more subtle fractions than in the case of ceramics.

Type 'round' and '2 round' nasal motifs ('disc', 'round', 'oval', '2Rf', '2Ro', and '2Rp' in the narrow distinction category) present a productive sample for statistical analyses as the number of these motifs in Maya iconography is large enough to yield dynamic diachronic distribution patterns. Type 'round' nasal motifs in the broad distinction category has a lengthy history from the Late Preclassic to the Terminal Classic periods, with precedents outside the Maya area dating to Middle Preclassic period (Monument 19 at La Venta, see Figure 49a). The relative diachronic frequency of type 'round' nasal motifs is gradually increasing from the Late Preclassic onwards until a sudden decline can be observed during the Terminal Classic period (see Chart 31). The synchronic frequency of type 'round' nasal motifs provides another look at the distribution pattern: during the Late Preclassic, round nasal motifs were the most prevalent typological category, encompassing more than 50 % of all nasal motifs. The synchronic frequency was still high during the Early Classic and Early Late Classic periods, but the frequency decreased after 9.13.0.0.0 with the emergence of other types of nasal motifs (see Chart 31).



	Late Preclassic	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic
Diachronic frequency	9.42%	18.84%	26.81%	38.41%	6.52%	0.00%
Synchronic frequency	54.17%	25.74%	37.76%	11.78%	5.66%	0.00%

Chart 31: Diachronic and synchronic frequencies of type 'round' nasal motifs in monumental art (broad distinction)

A closer look at the various sub-types (i.e., narrow distinction) of round nasal motifs provides further diachronic distribution patterns (see Chart 32). It is apparent that type 'disc' nasal motifs are restricted to the early phase in Maya art with the last example being assigned to Yajaw Te' K'inich II on Stela 14 at Caracol, dated 9.6.0.0.0. The plain round designs have a more extensive distribution from Late Preclassic (Stela 2 at Abaj Takalik) to the Terminal Classic monuments (Stela 3 at Xultun, Stela 2 at Ixlu, and Stela 7 at Uxmal). In contrast, the oval nasal motifs only appear to the iconography around 9.8.0.0.0-9.9.0.0.0 on Stela 7 at Lacanha and on Stela 5 at Caracol with the majority of the examples dating between 9.14.0.0.0 and 9.19.0.0.0. This distribution is in accordance with the statistics

pertaining to ceramics, as there is only one example from Early Classic Phase 3, but numerous examples (113 in total) from Late Classic Phases 1 to 3.

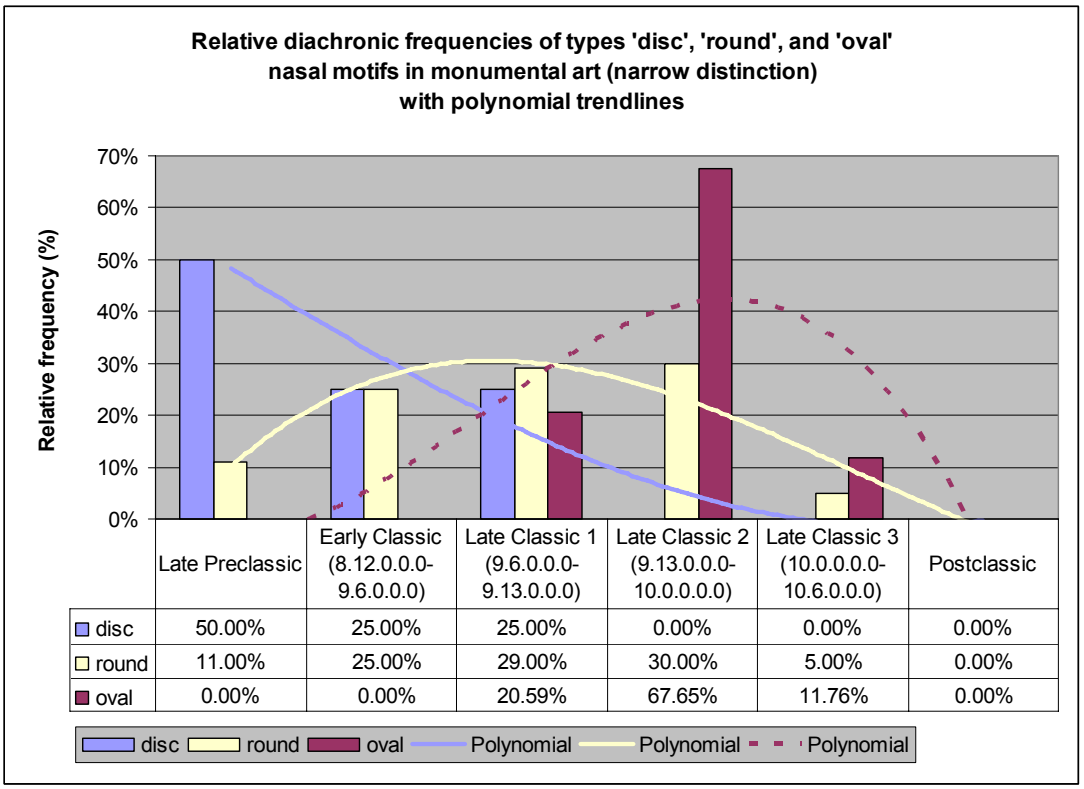


Chart 32: Relative diachronic frequencies of different sub-categories (narrow distinction) of type 'round' nasal motifs in monumental art

Concerning the diachronic distribution of type '2 round' nasal motifs, the overall pattern (see Chart 33) is that the motifs are highly frequent during the Early Classic period (16.83 % of all nasal motifs during this phase), but the frequency declines dramatically towards the Late Classic period, with no examples during the Terminal Classic or Postclassic periods. A closer look at the distribution, based on k'atun intervals, is illustrated in Chart 34. The gaps in the distribution between 8.14.0.0.0 and 8.18.0.0.0 and between 9.4.0.0.0 and 9.7.0.0.0 are evidently due to lack or sparse representation of monuments in the corpus of monumental art of the present study. However, the general pattern can be observed, and it is markedly that of decreasing in (relative synchronic) frequency from the Early Classic period onwards.

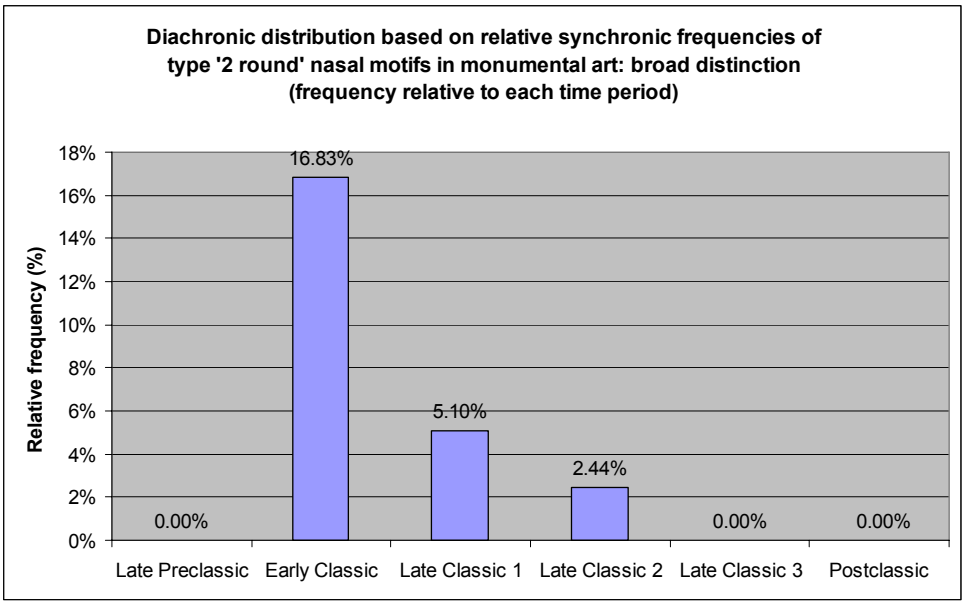


Chart 33: Diachronic distribution based on relative synchronic frequencies of type '2 round' nasal motifs in monumental art: broad distinction (frequency relative to each time period)

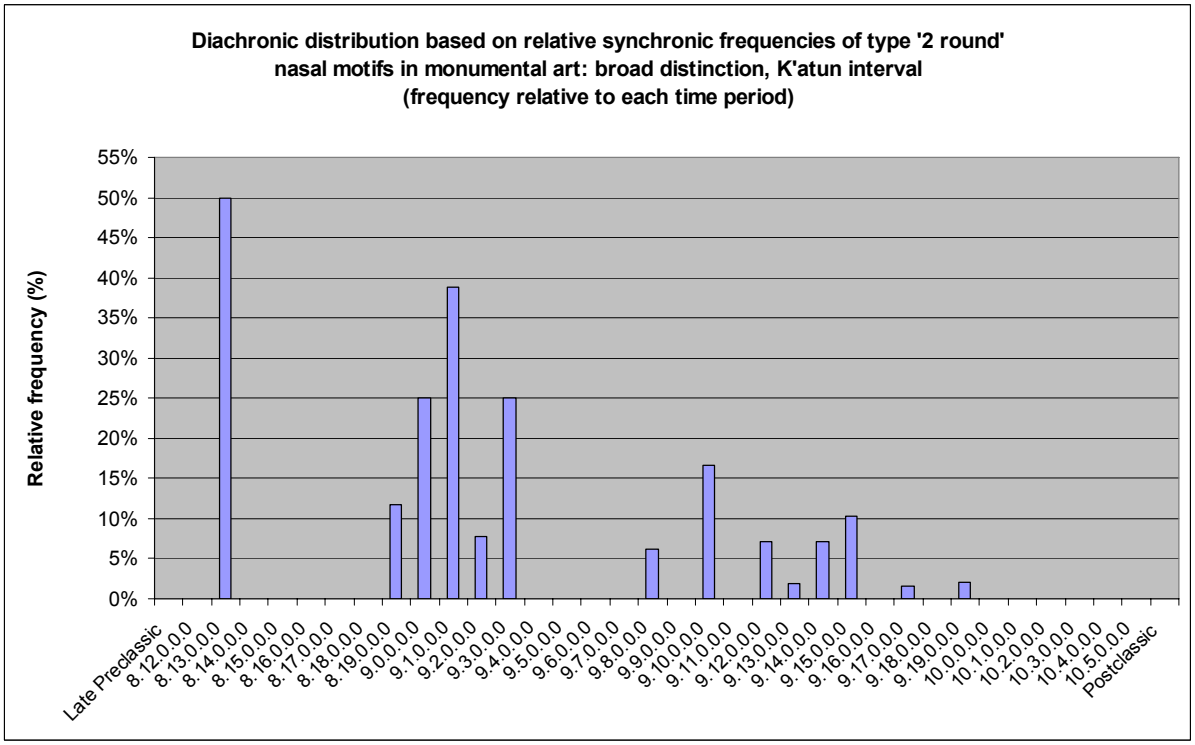


Chart 34: Diachronic distribution based on relative synchronic frequencies of type '2 round' nasal motifs in monumental art: broad distinction, K'atun interval (frequency relative to each time period)

A closer look at the distribution of different sub-types of '2 round' nasal motifs (see Chart 35) reveals further divergence in the distribution.[113] Type '2Rf' motifs appear to be almost exclusively an Early Classic trait, with its profile counterpart, type '2Ro' (two overlaying round motifs), having a somewhat broader distribution. Type '2Rp' (two round or oval motifs that are portrayed in profile view, but separated from each other), on the other hand, appears to be a Late Classic phase 2 trait.

[113] The distributions pertaining to monumental art and ceramics are combined here to yield more examples, as the number of different types of '2 round' nasal motifs are underrepresented in monumental art.

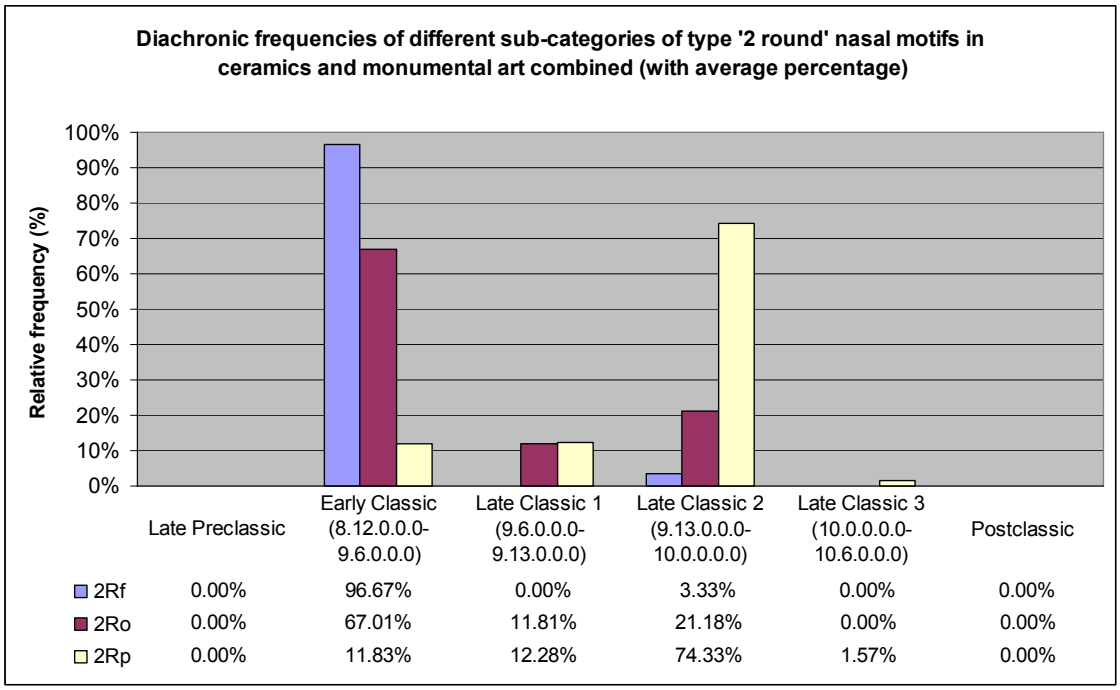


Chart 35: Diachronic frequencies of different sub-categories (narrow distinction) of type '2 round' nasal motifs in ceramics and monumental art combined (with average percentage)

The diachronic distribution of type 'nb' nasal motifs (see Chart 36) is very distinct and probably suggests outside influence or distinct ethnic groups rather than sporadic innovation or lack of examples in the corpus of monumental art of the present study. Proskouriakoff (1950: 59) remarked that "in the Classic area, the simple tubular nose bead appears, to my knowledge, only once – on a very late monument at Seibal. The presence of other Mexican traits at this site suggests that the nose bead is also exotic." Although there are other examples of simple nose bars from the Classic period (at Tikal during the Late Early Classic period and at Machaquila and Jimbal during the Terminal Classic), the distribution during the Classic period is very restricted, both diachronically and synchronically.

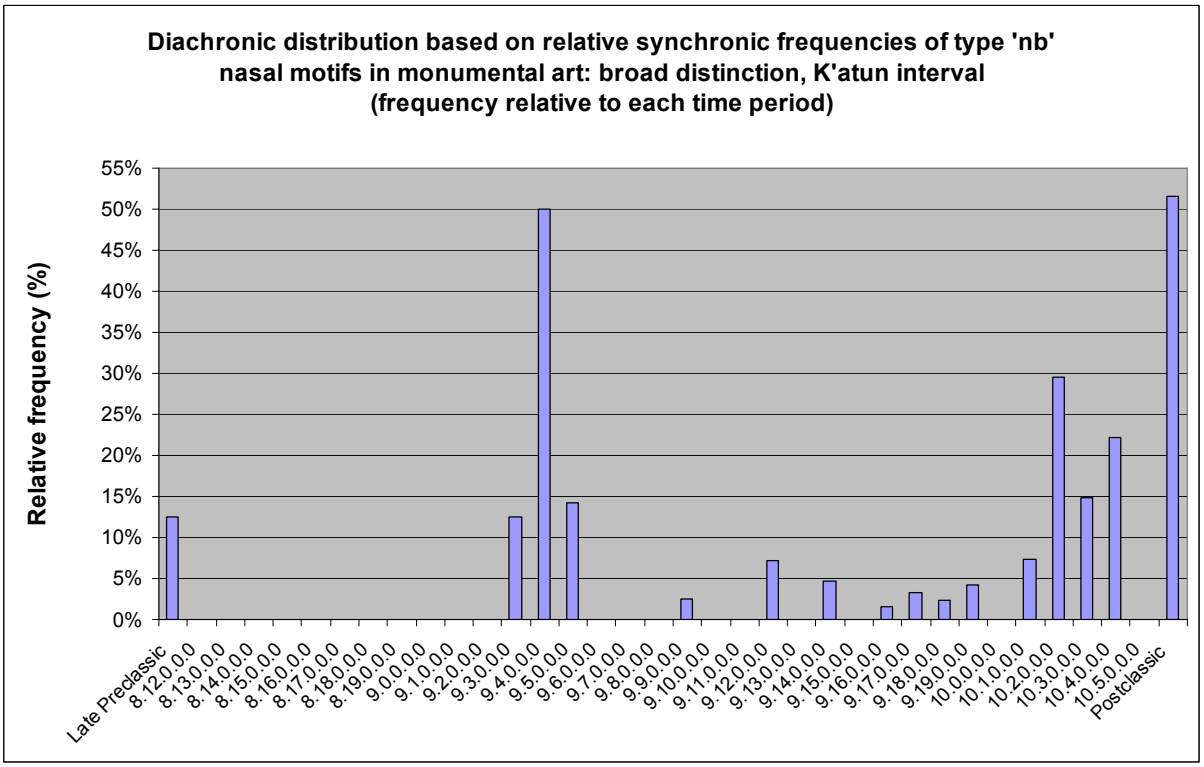
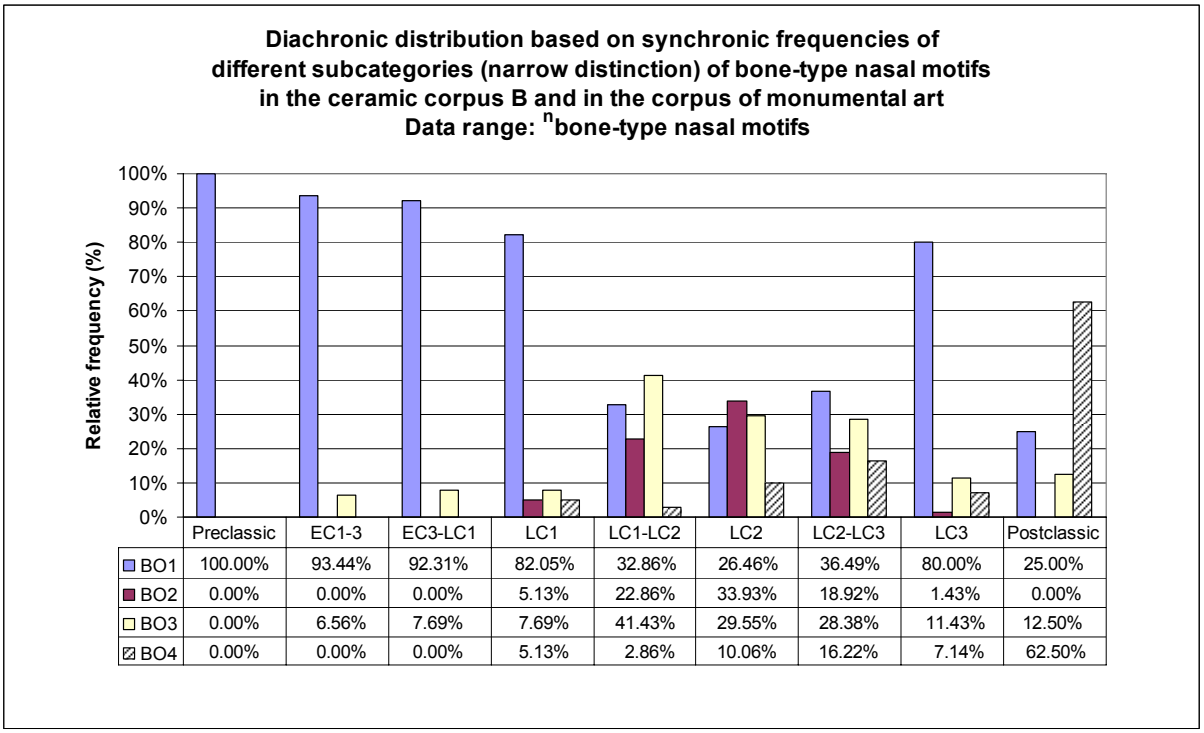


Chart 36: Diachronic distribution based on relative synchronic frequencies of type 'nb' nasal motifs in monumental art: broad distinction, K'atun interval (frequency relative to each time period)

These alleged 'Mexican' traits are also found in the Late Preclassic monuments of the Southern Highlands and all around the Yucatan peninsula during the Postclassic period, pointing to a trait of a distinct ethnicity and/or outside influence. Regarding the alleged 'Mexican' traits in Terminal Classic Seibal, Schele and Mathews (1998: 192-193) have pointed out that they were employed by people who originated from within the Maya region. The emergence of these 'non-Classic' traits does, however, point to the interpretation that there is at least indirect outside influence in the iconography during the Terminal Classic period.

There are, nevertheless, problems in the interpretation of the emergence of these traits (along with other iconographic and epigraphic aspects) in the Late Preclassic Southern Highlands, Early Classic Tikal, Terminal Classic Central Lowlands, and Postclassic Yucatan peninsula, as there are indications of both direct and indirect influence from outside the Maya areas. While the epigraphic, iconographic, and architectural verification of Teotihuacan influence in Early Classic Tikal (and elsewhere) is abundant (Stuart 1998a; Martin and Grube 2000: 29; Braswell 2003), the Terminal Classic and Postclassic traits are more difficult to attest. However, what remains a fact, is that the irregular emergence of nose bars in Maya iconography can be used as further evidence of the rupture in the "old order".

As regards the distribution of various sub-categories of bone-type nasal motifs ('bone', '2 bones', and '3 bones' in the broad distinction category), there are noticeable trends to be discerned (see Chart 37). Type 'BO1' nasal motifs (i.e., tubular motifs with round or oval top elements) pervade the shape of the motifs from the Late Preclassic to the Early Late Classic period, with a renaissance during the Terminal Classic period. Type 'BO2' nasal motifs (i.e., bone-shaped tubular motifs) seem to be a Middle Late Classic trait along with type 'BO3' motifs (i.e., tubular motifs with something other than round or oval top elements). Type 'BO4' nasal motifs (i.e., plain tubular motifs), contrarily, seem to be characteristic to the Postclassic period. In general, the pattern appears to be that tubular nasal motifs with round top designs (jadeite assemblages, see Chapter 4.1) is the trademark of most eras in Maya history in relation to tubular nasal motifs, although there are innovations and experiments with the top elements appearing during the Late Classic period.



	Preclassic	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Postclassic
BO1	100.00%	93.44%	92.31%	82.05%	32.86%	26.46%	36.49%	80.00%	25.00%
BO2	0.00%	0.00%	0.00%	5.13%	22.86%	33.93%	18.92%	1.43%	0.00%
BO3	0.00%	6.56%	7.69%	7.69%	41.43%	29.55%	28.38%	11.43%	12.50%
BO4	0.00%	0.00%	0.00%	5.13%	2.86%	10.06%	16.22%	7.14%	62.50%

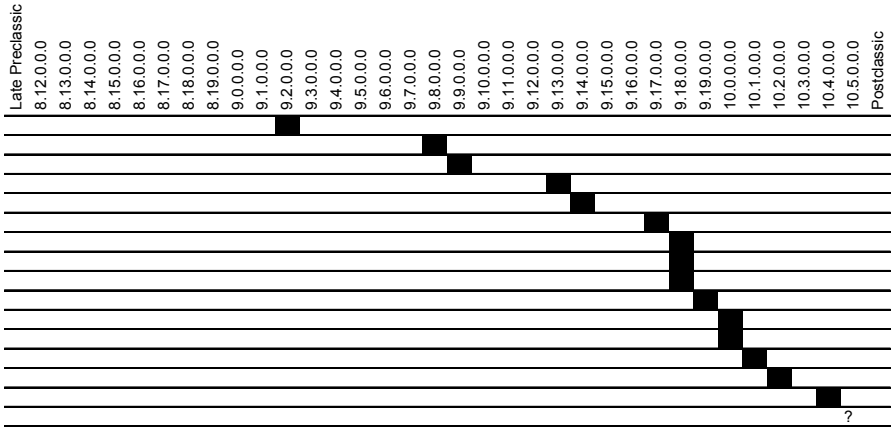
Chart 37: Diachronic distribution based on synchronic frequencies of different subcategories (narrow distinction) of nbone-type nasal motifs in the ceramic corpus B and in the corpus of monumental art (data range: nbone-type motifs)

5.3.2.3. DIFFUSION OF SELECTED TYPOLOGICAL CATEGORIES OF NASAL MOTIFS IN MONUMENTAL ART

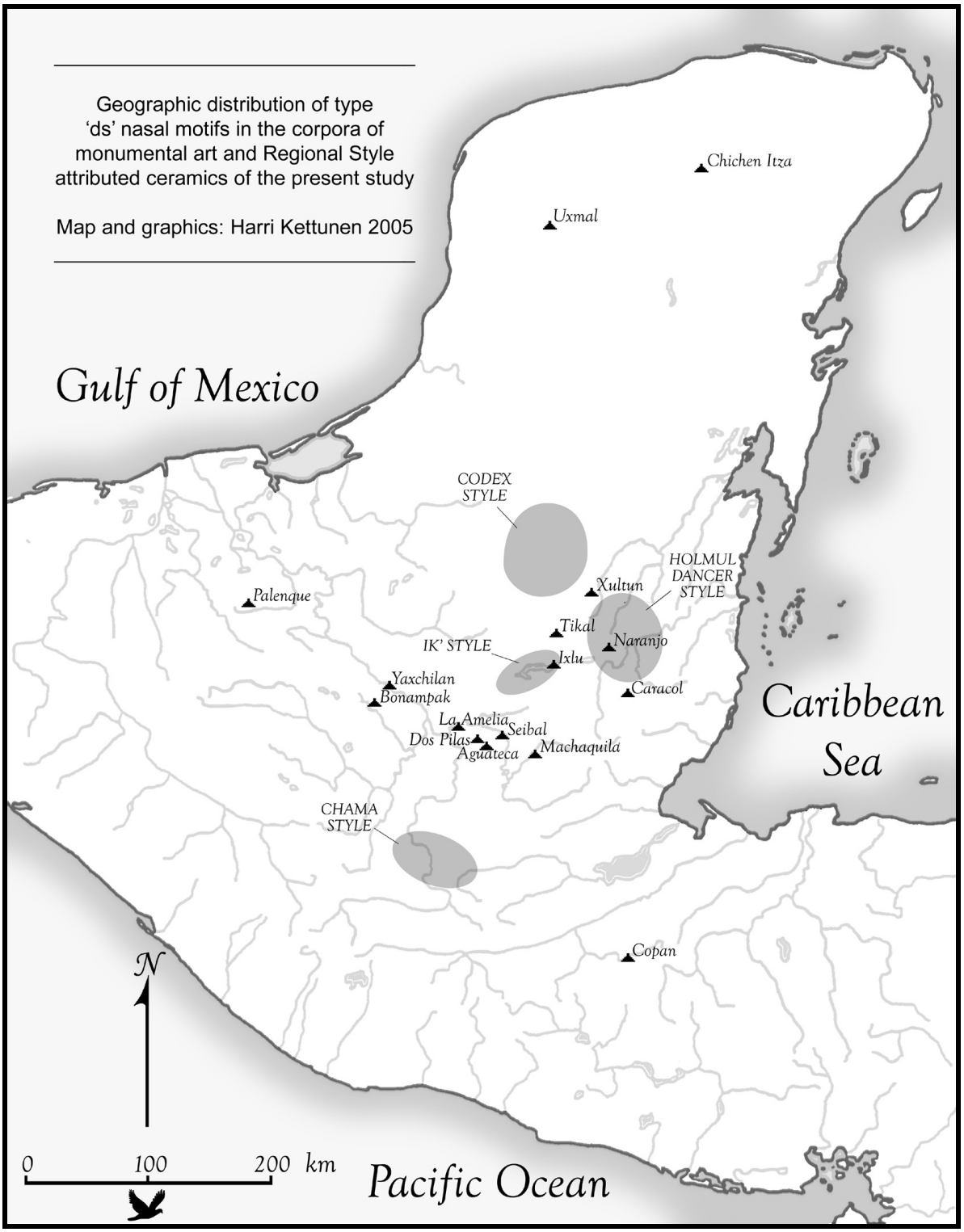
Besides looking at the diachronic distribution of various types of nasal motifs, it is important to add a geographic dimension to the analyses and to expose potential diffusion patterns therewithin. What follows here is a case study of two types of nasal motifs: 'dragon snouts' and 'nose bars', or types 'ds' and 'nb' motifs, respectively. The diachronic-regional distribution of these motifs is presented here in two different ways: (1) in the case of type 'ds' nasal motifs, the first appearance of the motifs is marked with each site that portrays the motif (see Table 101), with an accompanying map demonstrating the overall geographic distribution of the motif (along with the distribution of the motif in the corpus of Regional Style attributed ceramic vessels of the present study; see Map 6), and maps showing the distribution or dissemination of the motifs in a diachronic respect (see Map 7); (2) in the case of type 'nb' nasal motifs (see Table 102 and Map 10), the diachronic-regional distribution is presented in chronological order showing only sites that portray the motif during a given time span (see Map 8 and Map 9). These two models exhibit two different ways to observe the temporal-spatial, or diachronic-regional, distribution of iconographic motifs.

Table 101: First appearances of type 'ds' nasal motifs in monumental art

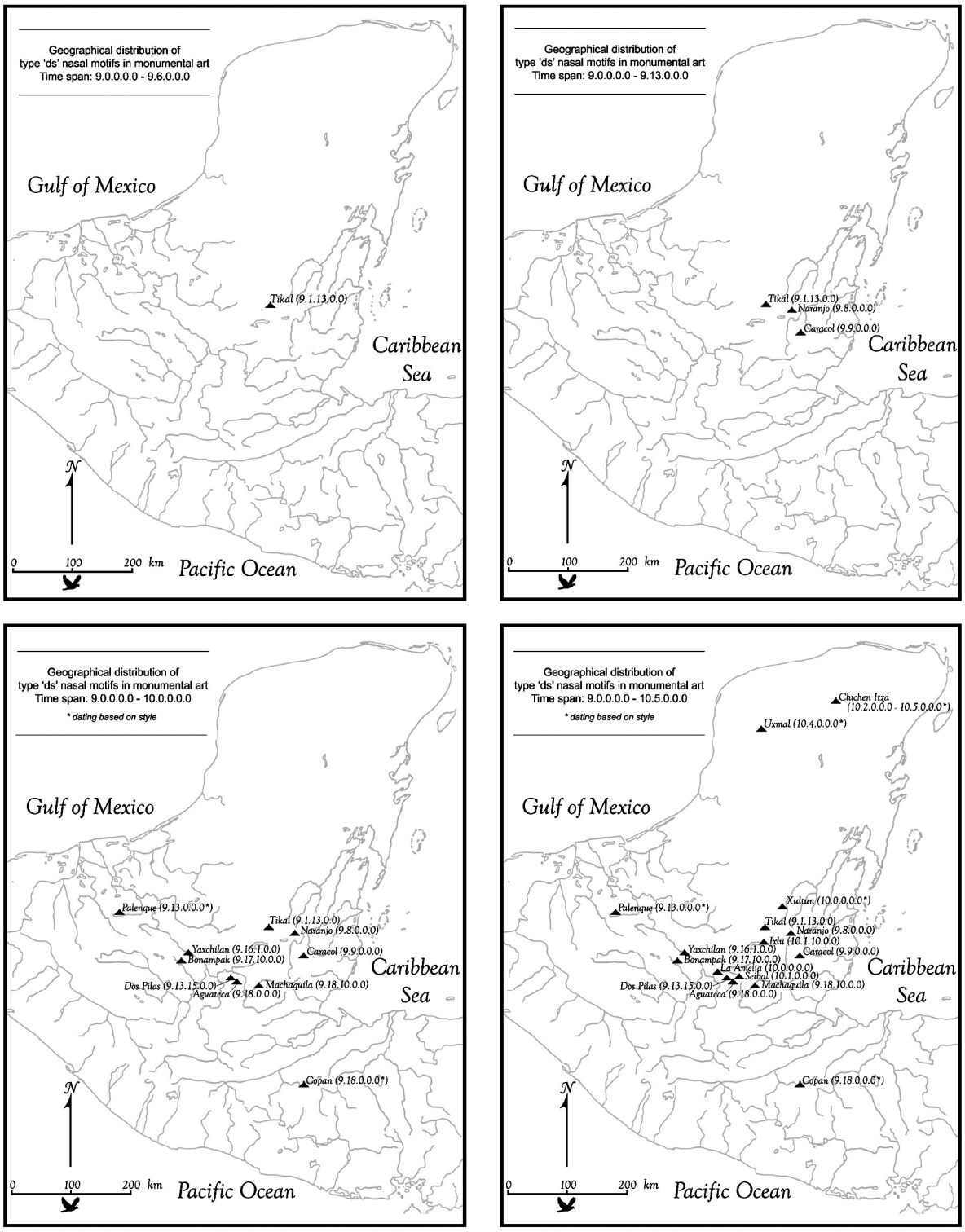
Site:	Date:	Stylistic date:
Tikal	9.1.13.0.0	9.2.0.0.0
Naranjo	9.8.0.0.0	9.8.0.0.0
Caracol	9.9.0.0.0	9.9.0.0.0
Palenque	n.a.	9.13.0.0.0
Dos Pilas	9.13.15.0.0	9.14.0.0.0
Yaxchilan	9.16.1.0.0	9.17.0.0.0
Aguateca	9.18.0.0.0	9.18.0.0.0
Bonampak	9.17.10.0.0	9.18.0.0.0
Copan	n.a.	9.18.0.0.0
Machaquila	9.18.10.0.0	9.19.0.0.0
La Amelia	n.a.	10.0.0.0.0
Xultun	n.a.	10.0.0.0.0
Seibal	10.1.0.0.0	10.1.0.0.0
Ixlu	10.1.10.0.0	10.2.0.0.0
Uxmal	n.a.	10.4.0.0.0
Chichen Itza	n.a.	TC / PC



Type 'ds' motif (whether genuine nasal motifs or abbreviated masks) appears in the iconography in the Central Lowlands during the Early Classic period. The first entrance of the motif in the corpus of monumental art of the present study is on Stela 40 at Tikal, dated 9.1.13.0.0, albeit the motif is parallel only in outline to the later, more characteristic examples of the motif in question. The next examples are to be found at Naranjo and Caracol (9.8.0.0.0 and 9.9.0.0.0, respectively), and later, during the height of Late Classic period, all over the Maya lowlands. The last examples of the motif appear at Uxmal and Chichen Itza during the Terminal Classic period. The peak in the portrayal of the motif falls into the Terminal Classic period (with ~45.24 % of all occurrences of the motif in monumental art) and geographically to the Petexbatun area (~28.57 %) and Xultun (~19.05 %). In addition to appearing in the monumental art of these sites, the motif is also present in Codex Style, Holmul Dancer Style, Ik' Style, and Chama Style ceramics.

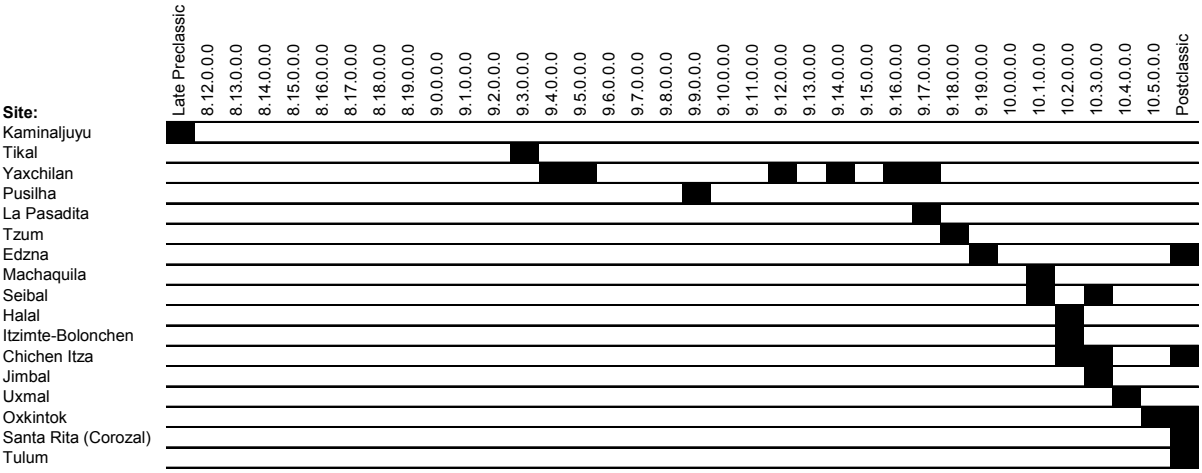


Map 6: Geographic distribution of type 'ds' nasal motifs in the corpus of monumental art and the corpus of Regional Style attributed ceramic vessels of the present study

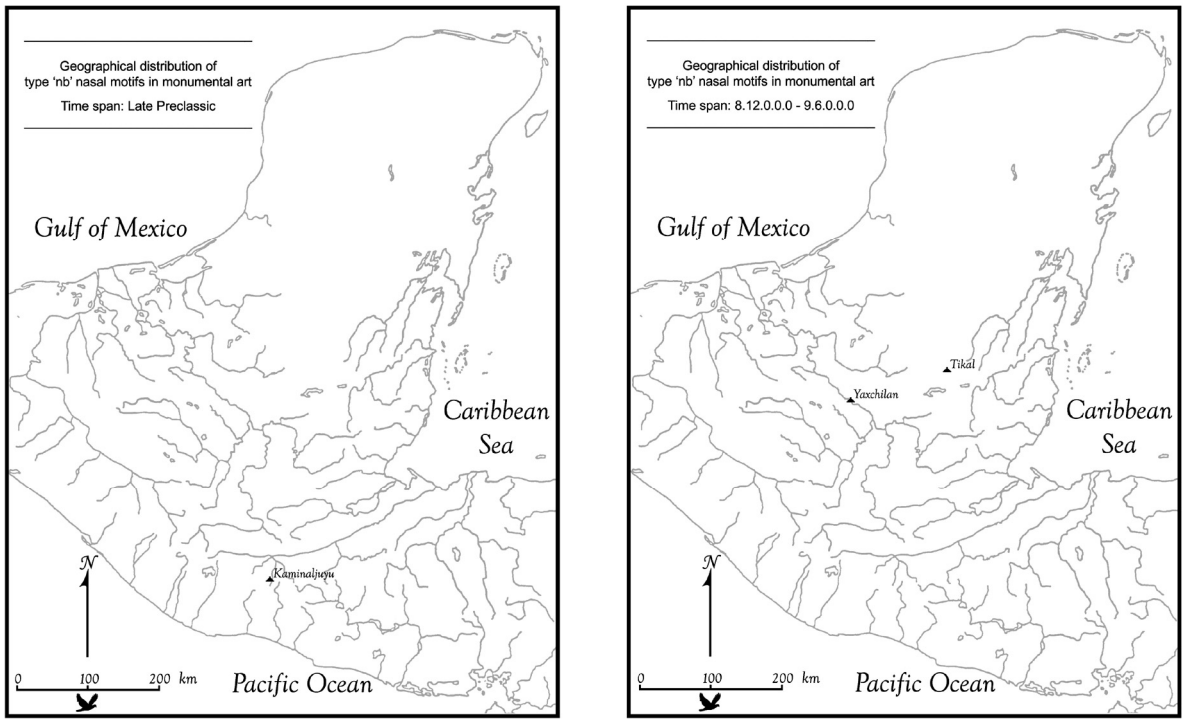


Map 7: Geographic diffusion of type 'ds' nasal motifs in the corpus of monumental art of the present study

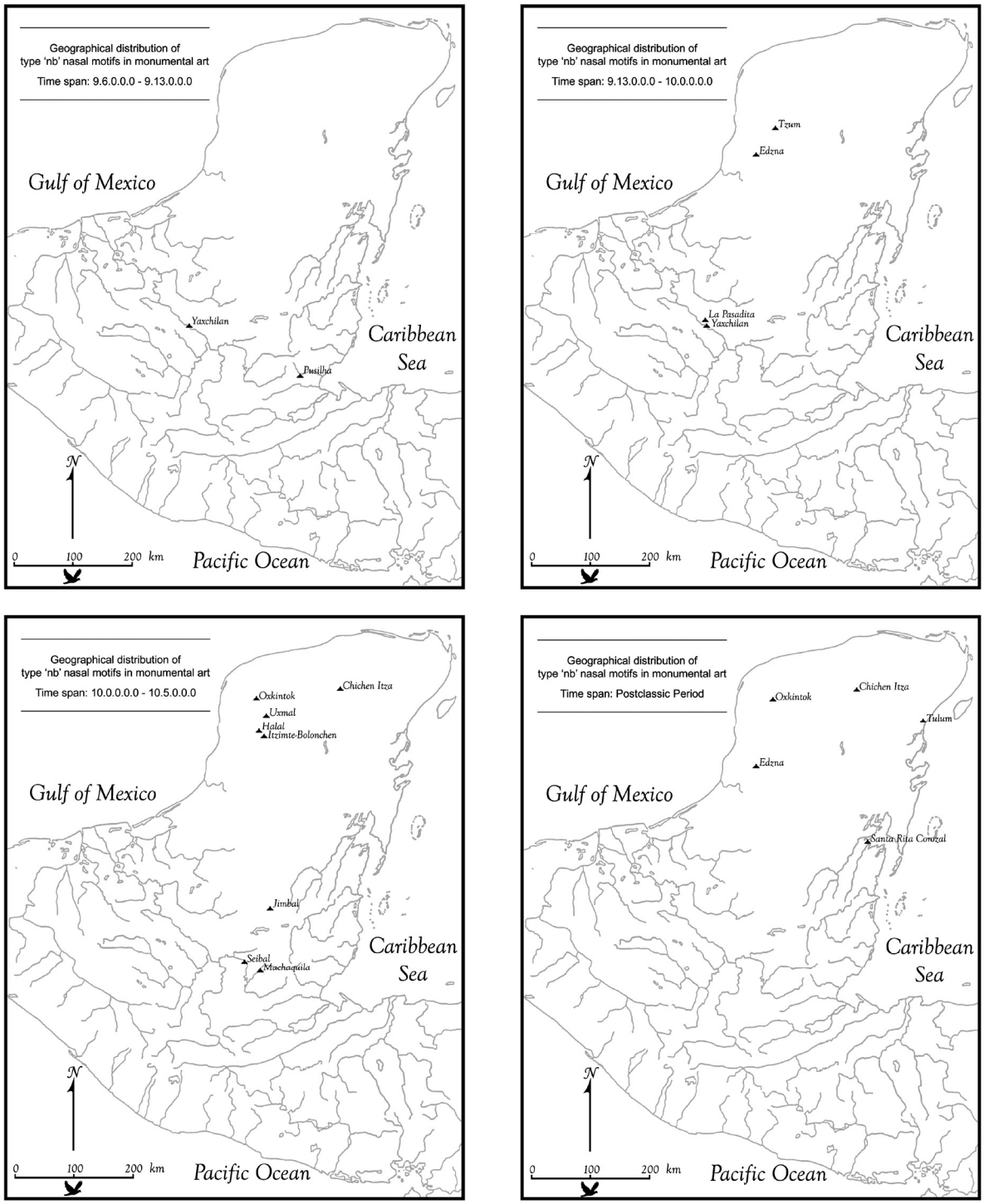
Table 102: Diachronic-regional distribution of type 'nb' nasal motifs in the corpus of monumental art of the present study



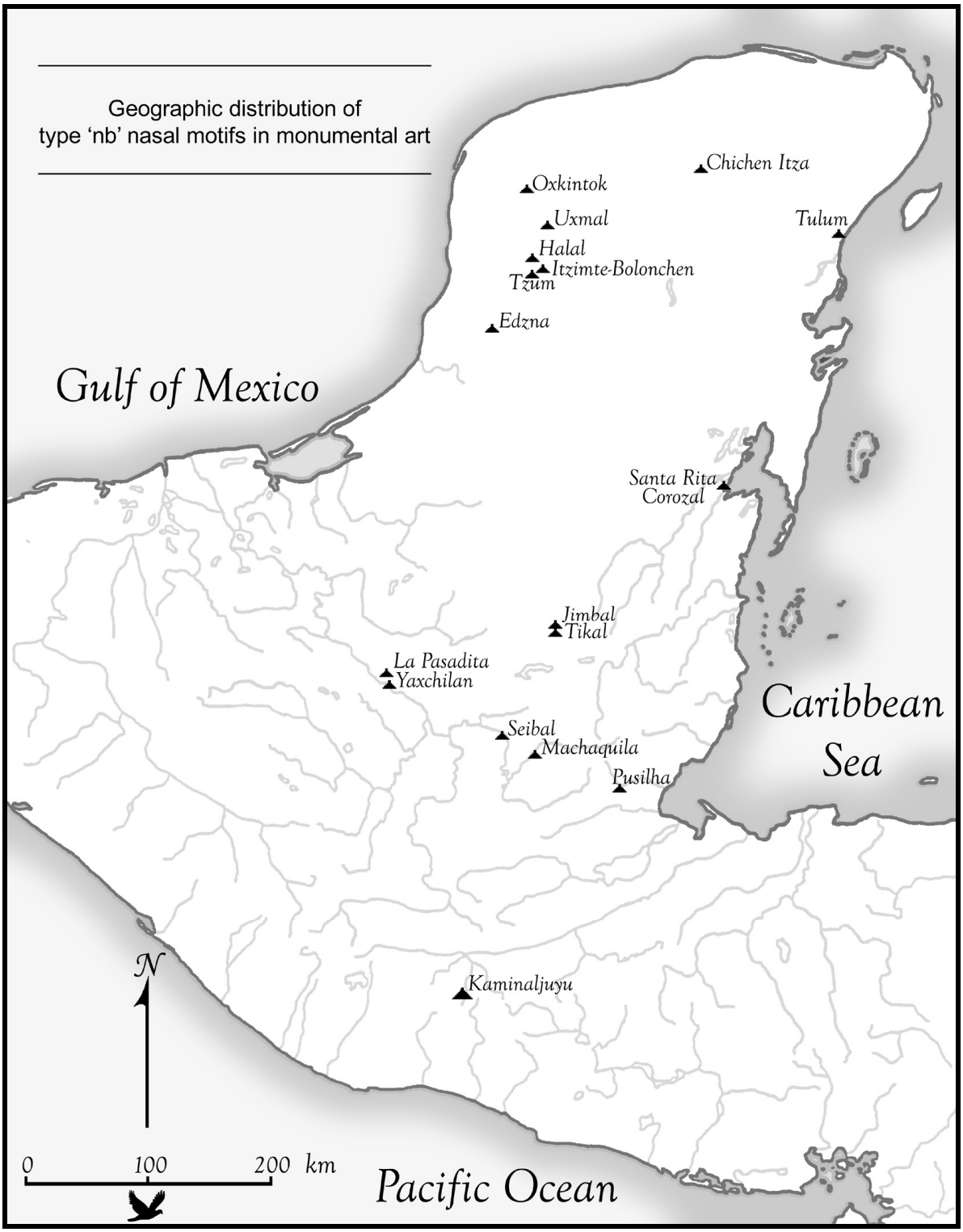
Type 'nb' nasal motif, an apparent factual nose ornament, appears in Maya art already during the Late Preclassic at Kaminaljuyu. After a lengthy exile it appears at Tikal and Yaxchilan during the Early Classic, continues to appear at Yaxchilan until 9.17.0.0.0, and has a renaissance during the Terminal Classic at Seibal, Machaquila, Jimbal, and various sites in the Yucatan peninsula proper. As mentioned in Chapter 5.3.2.2, the appearance of nose bars in Maya iconography is linked with other *prima facie* foreign traits that conceivably insinuate distinct ethnicity or outside (indirect) influence. The extensive history of nose bars at Yaxchilan is a case in itself, as the style of the nose bars is distinct from other (simple) examples, and cannot be linked with the emergence of plain nose bars in other areas.



Map 8: Diachronic and geographic distribution of type 'ds' nasal motifs in the corpus of monumental art of the present study (Part I)



Map 9: Diachronic and geographic distribution of type 'ds' nasal motifs in the corpus of monumental art of the present study (Part II)



Map 10: Geographic distribution of type 'nb' nasal motifs in the corpus of monumental art of the present study

5.4. ANALYSES BASED ON VARIOUS AGENTS

The primary focus of the following analyses is the comparison between different agents as relates to the typology of nasal motifs. The distribution of nasal motifs pertaining to various agents is also analyzed in diachronic terms, when applicable, along with a comparison based on different media. In Chapter 5.4.1, the typological distribution patterns pertaining to human and humanlike figures are elucidated, followed by a discussion of the results of the statistics, especially in relation to the divergence in the typological distribution between the two categories of agents. In Chapter 5.4.2, the distribution of nasal motifs assigned to dwarf figures will be discussed in typological and diachronic terms. In Chapter 5.4.3, the typological distribution of nasal motifs pertaining to various deity figures will be analyzed with an emphasis on comparing the distribution patterns between various deity figures on one hand, and between deity figures and human/humanlike figures on the other hand. In Chapter 5.4.4, special attention is given to the distribution patterns of nasal motifs pertaining to dragon figures, and in Chapter 5.4.5 to other zoomorphs. In Chapter 5.4.6, the typology and position of nasal motifs pertaining to animal figures will be analyzed along with the ramifications of the distribution patterns.

5.4.1. HUMAN AND HUMANLIKE FIGURES

Chart 38 illustrates a comparison of the distributions of nasal motifs of human and humanlike figures in ceramics in relative terms. As in the case of Appendix A: Chart 74 and Appendix A: Chart 75, the definite and probable occurrences of different types of nasal motifs are merged together for the sake of clarity generating an error margin of 0.00 % to 3.66 % on human figures and 0.00 % to 7.80 % on humanlike figures. The correlation coefficient between human and humanlike figures is relatively high (0.85133 in the broad distinction category and 0.81562 in the narrow distinction category) while it is exceedingly low, for example, between human/humanlike figures and dragon figures (0.01243 in the broad distinction category and -0.05325 in the narrow distinction category). For the comparison of relative distribution sets of nasal motifs in the broad distinction category pertaining to human and humanlike figures vs. dragon figures in the ceramic corpus B, consult Appendix A: Chart 76.

There is noticeable variance in the distribution of types ‘2 round’, ‘2nm’, and ‘2-part’ nasal motifs. Also, several types of nasal motifs are present only among humanlike figures and type ‘dnm’ nasal motifs are only found associated with human figures. Although the total number of clear cases of human figures with nasal motifs in the database is relatively small (82 instances) and the total number of humanlike figures is, in contrast, considerably higher (557 instances), meaningful rationale behind the distribution differences can be speculated. Due to the fact that the designation ‘humanlike figure’ incorporates all human-looking individuals in the ceramic scenes that cannot be identified securely as human beings or human-looking deities, the variance between the two distributions sets has probably more to do with the presence of anthropomorphic deities rather than human individuals in the scenes examined.

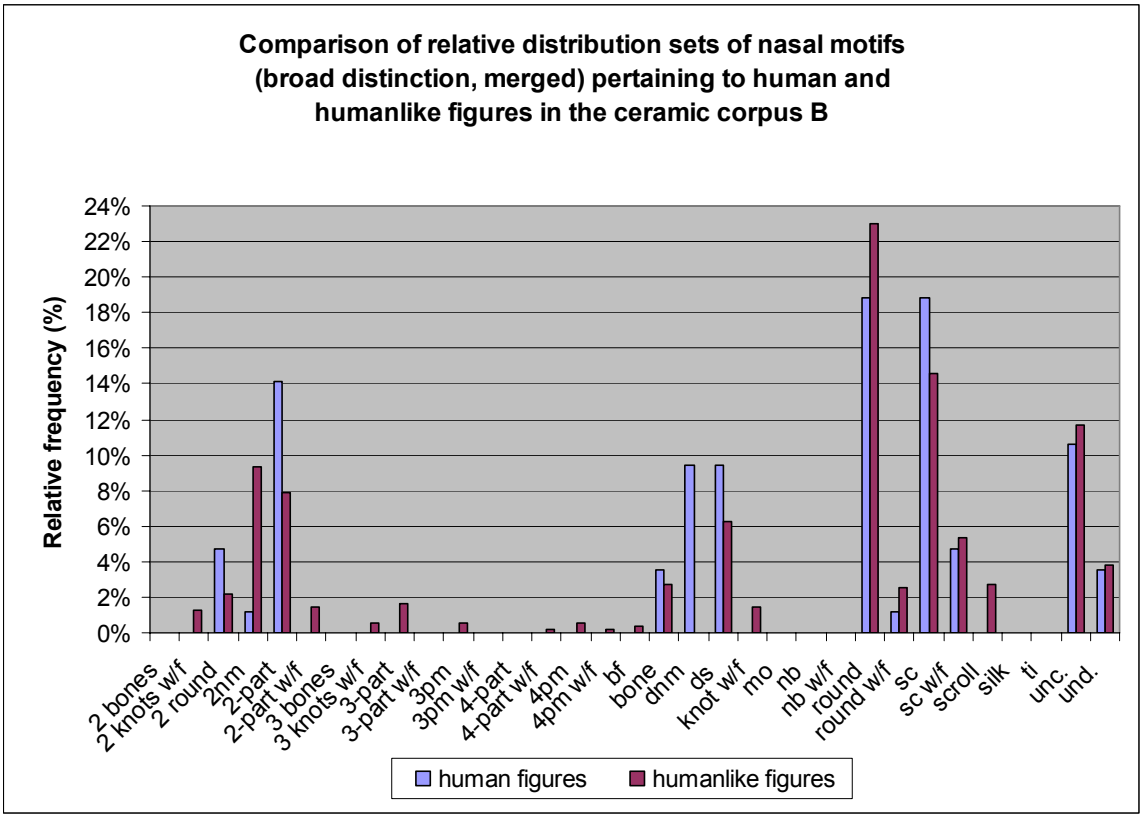


Chart 38: Comparison of relative distribution sets of nasal motifs (broad distinction) pertaining to human and humanlike figures in the ceramic corpus B

The exclusive presence among humanlike figures of the type 'knot w/f' nasal motifs (knot w/f, 2 knots w/f, and 3 knots w/f) in ceramics argues for the assumption that the aforementioned type of nasal motifs is restricted to non-humans. However, there are cases in monumental art that speak against this assumption. In Tikal Altar 5 (see Figure 98), two apparent human figures[114] are dressed in ritual garments and possessing type '3 knots w/f' nasal motifs. It is quite reasonable to assume that at least some of the figures in ceramic scenes with abovementioned nasal motifs are human individuals in ritual garments or human individuals dressed as deities.

[114] According to Martin and Grube (2000: 46) the individuals are Jasaw Chan K'awiil of Tikal and a lord from Masul.

Figure 98: Altar 5, Tikal (drawing by William R. Coe [in Jones and Satterthwaite 1982: Fig. 23])

Figure 99: Detail from K2286 (drawing by the author after a photo by Justin Kerr)

Cases of supernatural scenes with humanlike figures or deities are represented in the following ceramic vessels:

CSU, Fig. 72f: A Late Classic Phase 1 Sibal Buff-polychrome tripod dish from Uaxactun (drawing). A scene with 5 partly blackened faced individuals (whereof two are theomorphic and three human-looking), one (descending?) human-looking figure, two Waterlily Jaguars, and a spider monkey. The nasal motifs of the five partly blackened faced individuals seem to be parallel to any of the type 'knot(s) w/f' nasal motifs but no knots are visible in the drawing.

K681: A Late Classic Phase 1 Saxche Orange-polychrome bowl of Naranjo Area Style mentioning Aj Wosaaj in the rim text. A probable narrative scene with four (God A' style) partly blackened faced individuals having type '2 knots w/f' nasal motifs and interacting with Waterlily Jaguars.

K2284: A Late Classic Phase 2 Zacatel ceramic group Codex Style bowl depicting two *way*-figures: a Waterlily Jaguar (*Jatz'? Tokal? Ek' Hiix*) and God A' variant (*Jatz'? Tokal? Mok Chij*). The *Mok Chij* figure has a type '3 knots w/f' nasal motif.

K2286: A Late Classic Phase 2 Zacatel ceramic group Codex Style tripod vase depicting three *way*-figures: God A' variant (*Mok Chij* [see Figure 99]), a female with (God A' style) partly blackened face (*Ix(ik) K'uh* ?) and *Sitz' Chamiy*. The *Mok Chij* figure has a type '3 knots w/f' nasal motif.

K2669: A Late Classic Phase 1 Saxche Orange-polychrome bowl of Uaxactun-El Zotz Area Style with Pa'chan toponym. A probable narrative scene with 12 figures and one head. Five figures with (God A' style) blackened bodies or faces have type 'knot w/f' nasal motifs. Three of the other figures are Waterlily Jaguars and the rest are unidentified.

K2716: A Late Classic Phase 2 Zacatel ceramic group Codex Style cylindrical vase depicting two or three *way*-figures: a bat with fire coming out of its mouth (*K'ahk' Ti' Suutz'*), an avian zoomorph[115] and a reclining humanlike figure. The humanlike figure resembles the *Sitz' Chamiy* figure of K2286 but the caption text is rather poorly executed to identify them as equivalent entities. The reclining figure has a type '3 knots w/f' nasal motif.

K2942: A Late Classic Phase 2 cylindrical vase depicting three human-looking dancing figures and a Waterlily Jaguar on flames. All of the three human-looking individuals have type 'knot w/f' nasal motifs. The facial and corporeal characteristics of the individuals show no indications of the figures being deities and therefore the possibility that the scene represents a ritual act cannot be ruled out.

K3059 (a FLAAR drawing by Lin Crocker; no data): A scene with three human-looking individuals (a figure with an axe, a decapitated individual and a human-looking figure with a zoomorphic mask) and a theomorphic snake with a human hand and foot, a deer antler and ear, and a waterlily appendage. The individual with an axe is portrayed with the upper body and head in a frontal position and has a frontal image of a type '3 knots w/f' nasal motif.

K3390: A Late Classic Phase 2 Juleki Cream-polychrome bowl of Uaxactun-El Zotz Area Style with Pa'chan(?) toponym. A probable narrative scene with 9 figures. The surface of the bowl is rather eroded but at least two or three of the figures have (God A' style) blackened bodies or faces. One of these figures has a type '2 knots w/f' nasal motif and the two others seem to possess one as well. In addition to these three figures, two Waterlily Jaguars are present in the scene and, hence, the iconographic program is related to K681, K2669, and K2942(?).

K3413: A Late Classic Phase 2 cylindrical vase. A supernatural scene with 3 human-looking individuals, 2 anthropomorphic monkey scribes and 16 animal or zoomorph figures. The two standing, human-looking figures are dressed in garments made out of jaguar pelts. At least the other one of them seems to have a (God A' style) blackened face. The other figure has a type 'round w/f' nasal motif whereas the other figure seems to have a type 'knot w/f' nasal motif.

K3924: A Late Classic Phase 2 Zacatel ceramic group Polychrome cylindrical vase of Uaxactun-El Zotz Area Style. A supernatural scene with 8 human-looking individuals, 3 zoomorphic or anthropomorphic creatures, one deer, two skeletal Death Gods, and 7 human or anthropomorphic heads or skulls. Two of the humanlike figures have type 'knot w/f' nasal motifs, one human-looking individual has a type '3 knots w/f' nasal motif, and one deity figure has a type 'knot w/f' nasal motif.

K4906: A Late Classic Phase 2 cylindrical Polychrome vase. The vase is rather eroded and damaged and only one individual, a deity figure, is clearly visible. The second figure is probably parallel to the first

[115] The caption of a *way* name of a similar avian zoomorph on K1228 and K7794 is **ko-ko-'BAT HEAD'**. If the bat head is read together with the two **ko**-syllables, the outcome depends on the different readings of the bat head. However, if the bat head is read separately, it provides a different outcome. Grube and Nahm (1994: 704) argue that the creature might be a trogon bird since "in Yucatec, *koko* is the word for the trogon bird (Barrera Vásquez 1980: 330)" Actually the entry is *ko'koh*, and it is found only as a modern Yukatek entry (by J. Eric S. Thompson) in the dictionary. However, there is a bird called *kok mut* (harpy eagle [*Harpia harpyja*]) in Tzeltal (Hunn 1977: 142). It is also worth mentioning that in Tzeltal ethnozoology (Hunn 1977: 200) bats are not considered to be *"chanbalam$_2$"* (class 2 *chanbalam*, i.e., mammals). Hunn (1977: 201) states that "Some relationship to birds is recognized (one informant considered *sotz'* to be a kind of *mut*) though the closest tie is clearly with the shrews […]" (orthography revised). Consequently, could the bat head in this context – and probably also in other contexts – be a semantic determinative for "bird" (besides being read phonetically as **xu** and **tz'i** and logographically as **SUTZ'** [> *suutz'*])?

individual based on the diagnostics of his hair style, headdress appendage, jaguar ear, and flames coming out of his torch(?). The first figure has a type '3 knots w/f' nasal motif.

MBD65: A Late Classic Phase 2 Zacatel ceramic group Codex Style cylindrical vase (partly eroded) depicting 4 clearly visible individuals (probable God A' variant, a Death God [God A], and two anthropomorphic animals), one severed human head, and one undetectable avian zoomorph (bat?). The God A' variant has a type '3 knots w/f' nasal motif.

In addition to the scenes mentioned above, there is one scene that is difficult to define:

K4649: A Late Classic 2 to Late Classic 3(?) Phase cylindrical vase from Copan. A scene with five dancing human-looking individuals and two dwarfs. Two of the dancing figures have nasal motifs. The first one has a type 'knot w/f' nasal motif whereas the facial area of the second figure is too eroded to identify the type of the nasal motif securely. However, the resemblance to the nasal motif of the first figure is substantial enough to designate the second nasal motif as a type 'knot w/f' nasal motif with a question mark.

In addition to the scenes discussed above, there is one scene where a 'knot w/f' nasal motif is attached to the nose of two humanlike heads:

K622: A Late Classic 1 Phase bowl. A scene with three dancing individuals. Two of the dancing figures have backracks with a human-looking head surrounded by feathers. Both heads have a type 'knot w/f' nasal motif.

To return to the issue regarding the variance in the distribution of nasal motifs between human and humanlike figures, the patterns appear somewhat different when the corpora of ceramics and monumental art are combined. In Chart 39 the distribution sets of nasal motifs of human and humanlike figures are compared in relative terms once more, but this time combining the corpora of ceramics and monumental art (for the relative distribution and comparative distribution sets of nasal motifs pertaining to human and humanlike figures in monumental art, see Appendix A: Chart 77, Appendix A: Chart 79, Appendix A: Chart 80, Appendix A: Chart 82, Appendix A: Chart 83, Appendix A: Chart 84, Appendix A: Chart 85, and Appendix A: Chart 86; and for the exact statistics, see Appendix A: Table 177, Appendix A: Table 178, Appendix A: Table 179, Appendix A: Table 180, Appendix A: Table 181, Appendix A: Table 182, Appendix A: Chart 78, and Appendix A: Chart 81). The correlation coefficient between human and humanlike figures is, again, relatively high (0.83906 in the broad distinction category), which speaks for the overall consistency between the two categories of agents as regards the occurrence of nasal motifs.

The major difference to the statistics based on ceramics only (see Chart 38) is that there appears to be no perceptible pattern as to the distribution of types '2nm', 'bone', and 'sc' nasal motifs, and that type 'knot w/f' nasal motifs are assigned to human figures as well (as stated above). However, the fact still remains that several types of nasal motifs are present only among humanlike figures (and that type 'dnm' nasal motifs are only found associated with human figures). However, the overall variance between the two distributions sets is in all likelihood a product of the presence of anthropomorphic deities in the scenes examined. What remains unquestionable, is the fact that types 'round', 'sc', 'ds', and '2nm' nasal motifs are the most common types of nasal motifs assigned to human and humanlike figures in Maya art, along with type 'nb' nasal motifs (that are only present in monumental art, but that are in all likelihood allographic to various sub-categories of type '2nm' nasal motifs in ceramics). For exact statistics, see Appendix A: Table 177, Appendix A: Table 178, Appendix A: Table 179, Appendix A: Table 180, Appendix A: Table 181, and Appendix A: Table 182.

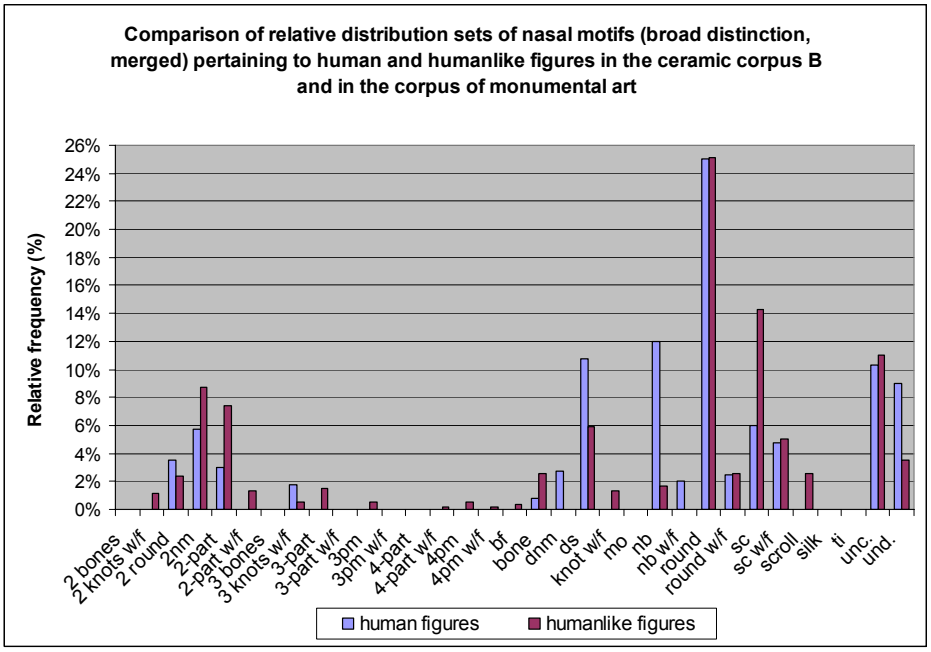


Chart 39: Comparison of relative distribution sets of nasal motifs (broad distinction) pertaining to human and humanlike figures in the ceramic corpus B and in the corpus of monumental art

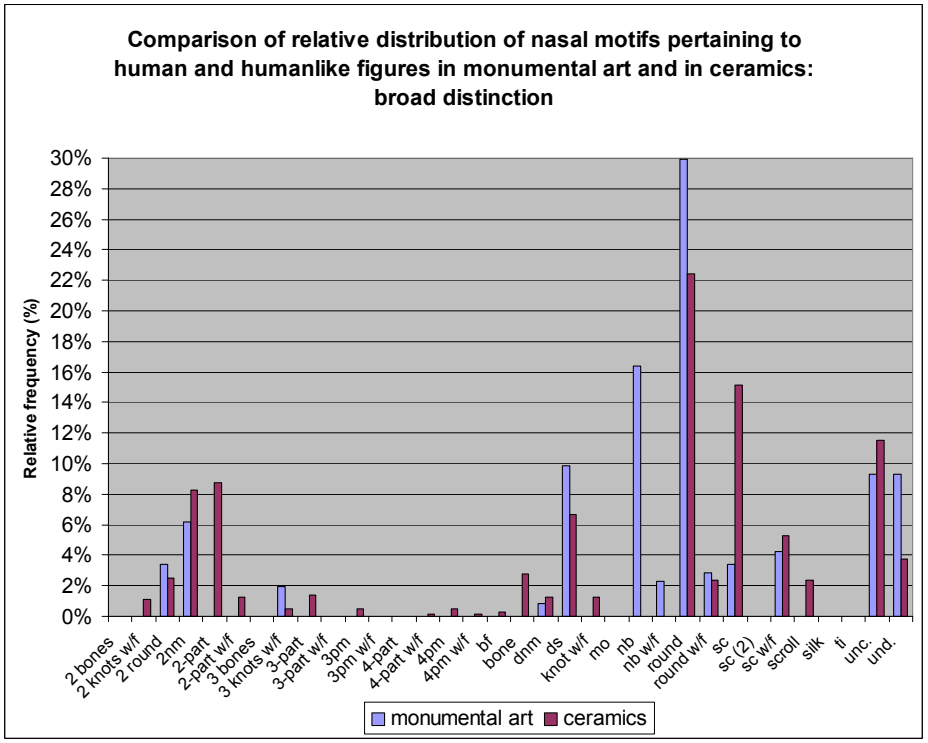


Chart 40: Comparison of relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art and in ceramics: broad distinction

5.4.2. DWARFS

Dwarf figures possessing nasal motifs are rather poorly represented in the corpus of ceramics and monumental art of the present study, with only 24 examples in ceramics and 5 in monumental art. Due to the limited number of figures, patterns relating to the diachronic and typological distribution of dwarfs (and nasal motifs pertaining to them) are difficult to discern. Moreover, the sample is not large enough statistically to make meaningful conclusions. Based on the chi square (χ^2) test, both the typological and diachronic distributions are not significant due to the fact that the chi square value in both cases is 0.

However, even with a scant amount of examples, something can be said about the distribution pertaining to dwarf figures and their nasal motifs. In ceramics, there are 14 vessels depicting nasal motifs on dwarf figures in the corpus of the present study. Out of the 14 vessels, 11 are Late Classic Phase 2 Holmul Dancer Style ceramics, one is a Codex Style ceramic vase, and two cannot be identified to any regional style designation. All except two ceramic vessels date, without a doubt, to Late Classic Phase 2 (with the two others [K1871 and K4619] dating either to Late Classic Phase 2 or Late Classic Phase 3).

As mentioned in Chapter 3.1.2, dwarf figures can be further categorized into 'standard' dwarfs (human individuals or supernatural figures of short stature), hunchback dwarfs (human individuals or supernatural figures of short stature and abnormal curvature of the upper spine), and proportionate dwarfs (human individuals or supernatural figures of short stature with proportionate limbs). The distribution of these different sub-categories of dwarfs in relation to regional style designations in ceramics are shown in Chart 41.

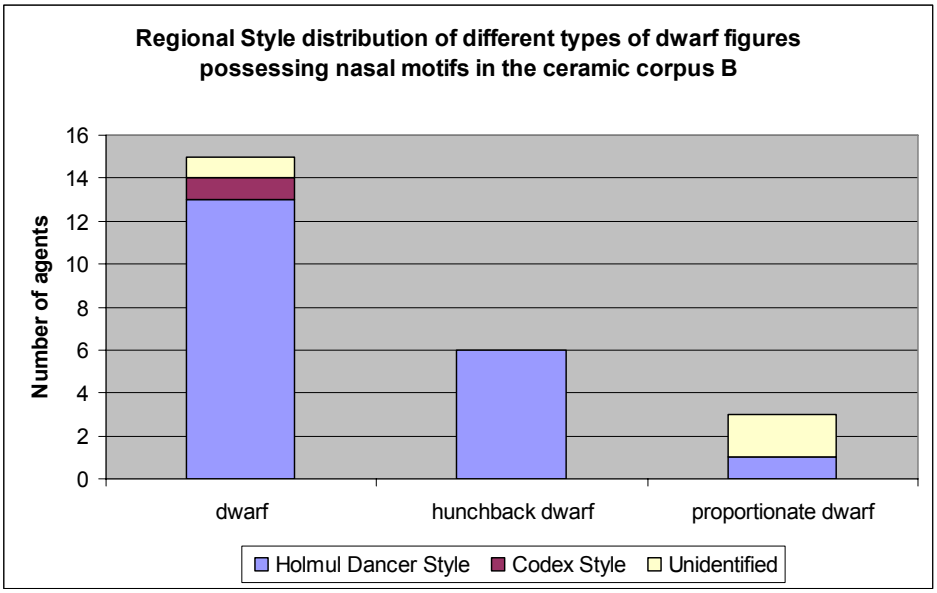


Chart 41: Regional Style distribution of different types of dwarf figures possessing nasal motifs in the ceramic corpus B

The five examples of dwarfs, all 'standard' dwarf figures, in monumental art come from Caracol Stelae 1, 5, and 6, and from Yaxchilan Hieroglyphic Stairway 2, Step VII with stylistic dates being 9.8.0.0.0, 9.9.0.0.0, 9.9.0.0.0, and 9.17.0.0.0 (i.e., LC1, LC1, LC1, and LC2), respectively. All Caracol examples portray round nasal motifs but the Yaxchilan examples[116] are too eroded to discern details.

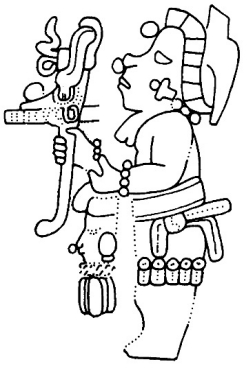
[116] The identity of the two figures in Yaxchilan Hieroglyphic Stairway 2, Step VII can be read at W1 which is composed of two syllables: **ch'a-ti** to yield *ch'aat* (see Houston 1992: 528-529). In Barrera Vásquez 1980: 384 (based on Otto Shumann's 1971 Itza dictionary) *ah k'at* is glossed as "enano mitológico […]" which appears to be the Yukatekan from of the Ch'olan *ch'at / ch'aat*.

However, the motifs seem to be parallel to the nasal motif of the principal figure (Yaxuun B'ahlam IV) in the scene, also eroded beyond recognition, but compared to other scenes in Hieroglyphic Stairway 2, the motifs in question are in all likelihood parallel to type 'nb w/f' nasal motifs which are a common trait in the art of Yaxchilan.[117]

The overall diachronic distribution of dwarf figures with nasal motifs in ceramics and in monumental art combined is shown in Chart 42 and the typological distribution in Chart 43. In both cases the sample is not large enough to speculate possible reasons for either distribution set. However, what can be said about the typological distribution in ceramics is that it appears that the foremost type of nasal motifs pertaining to dwarf figures is biased towards the super-category of 'shuttlecocks, tassels, and separate multipartite motifs' since 18 out of 24 nasal motifs belong to this super-category.

It should also be noted that dwarf figures are frequently portrayed in Maya art, and particularly in ceramics, with specific motifs protruding from their foreheads or motifs that are part of the headdress. These motifs have parallels in specific types of nasal motifs, most commonly types 'sc w/f' and 'ds' nasal motifs. In the case of the 24 dwarfs in the ceramic corpus B of the present study, 6 figures have type 'sc w/f', 9 have type 'ds', and the rest (save one) have other types of motifs attached to their foreheads (see Figure 100).

a. K5169 (modified after a photo by Justin Kerr)



b. Caracol: Stela 5 (modified after Beetz and Satterthwaite 1981: Fig. 6a)

Figure 100: Dwarf figures in ceramics with nasal motifs and forehead/headdress motifs

[117] As the facial area of the two dwarf figures in Yaxchilan Hieroglyphic Stairway 2, Step VII are rather weathered, it cannot be ruled out that the nasal motifs are in point of fact elongated noses as they appear on first sight. However, as the prolonged nose is typically an attribute of deities associated with merchants, Ek Chuwah in Postclassic Yucatan and Yacatecuhtli in Central Mexico (Taube 1992: 88-90), rather than dwarfs, the interpretation that the element in front of the noses of the two dwarf figures in question are nasal motifs is more viable.

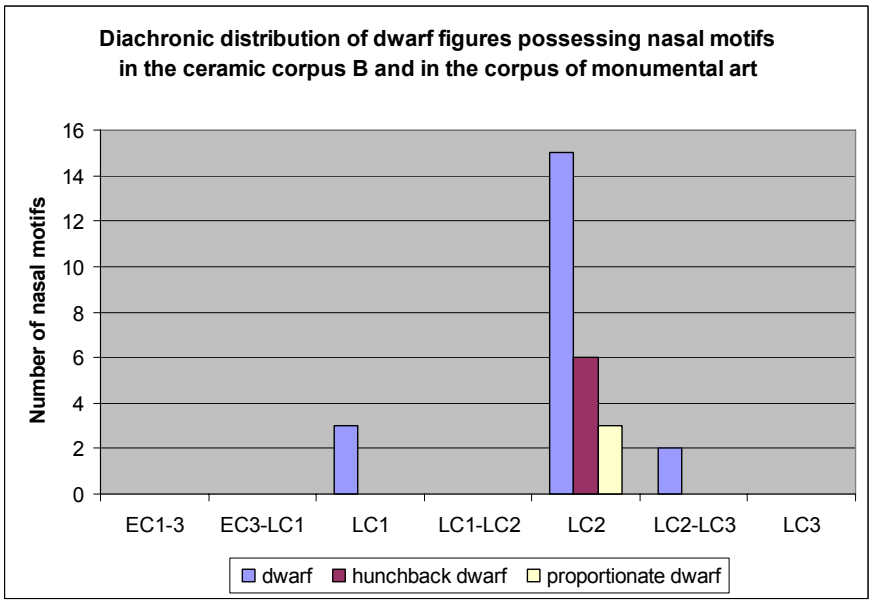


Chart 42: Diachronic distribution of different types of dwarf figures possessing nasal motifs in the ceramic corpus B and in the corpus of monumental art of the present study

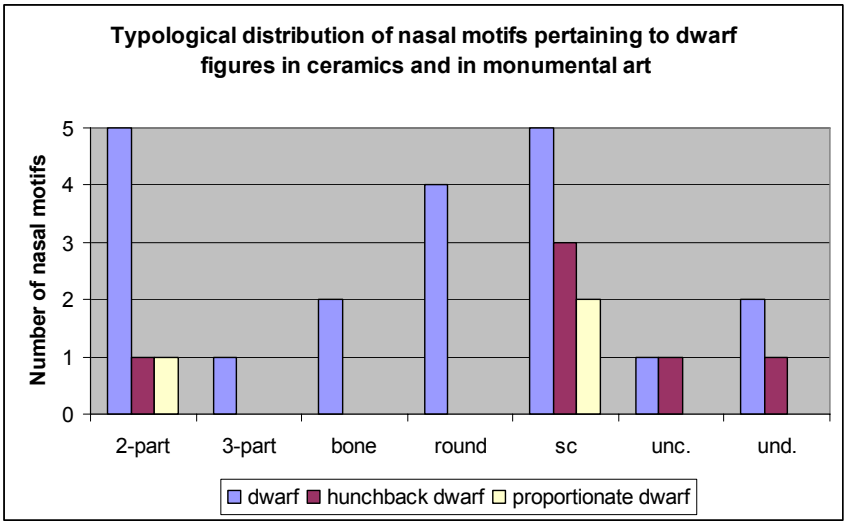


Chart 43: Typological distribution of nasal motifs pertaining to dwarf figures in the ceramic corpus B and in the corpus of monumental art of the present study

5.4.3. DEITIES

As stated in Chapter 3.2.1, the vast number of deities and the even greater number of different manifestations of deities makes the classification of Maya divinities rather complicated. Consequently, rather than looking closely at the distribution patterns of nasal motifs pertaining to each individual deity figure (except for absolute frequencies of the most common deity figures portrayed in the corpora of the present study as presented in Appendix A: Table 183), I have seen fit to observe the typological distribution patterns of all deity figures combined.

However, to test whether or not the distributions of nasal motifs relating to specific types of deities diverge from other deities, I have chosen to examine specific types of nasal motifs and to look at the patterns of one specific deity, K'awiil, as a case study for a number of reasons: (1) representations of K'awiil figures are rather well-established in Maya art; (2) they form an easily identifiable group of deities; (3) being repeatedly depicted with a zoomorphic head, the portrayal of the deity overlays with

(other) zoomorphic creatures and, consequently, it is worth examining the patterns contrasted with other deities and zoomorphic creatures, including representations of dragon-like creatures.

The absolute frequencies of the most common deity figures in the corpora of the present study are shown in Appendix A: Table 183 as a reference for further analyses. Besides not being an exhaustive list of deity figures examined in the present study, it should be noted that the agents in the table overlay with humanlike figures (as a broad designation category) due to the fact that Maize Gods and possible representations of Maize Gods are classified as 'humanlike figure: Maize God' / 'humanlike figure: Maize God(?)' (broad and narrow designations, respectively) in the corpora of the present study. This fact needs to be taken into consideration when looking at the total number of agents in the tables relating to various agents in the present study.

The overall distribution of nasal motifs in ceramics and in monumental art in relation to deity figures (see Appendix A: Table 183 [Maize Gods included] and Appendix A: Table 184 [Maize Gods excluded]) is considerably different from that of human and humanlike figures, for example (see Chart 47). The most notable differences can be found in the distribution of tubular nasal motifs, which are the most predominant types of nasal motifs (as a super-category) of all deities and especially those of zoomorphic deity figures.

As relates to K'awiil figures, the distribution of nasal motifs is considerably different from those of other deities, and at the same time loosely parallel to the distribution of nasal motifs of zoomorphic creatures, including dragon figures (see Table 104 and Chart 45) but also vaguely analogous with the distribution patterns of Jester Gods / Crescent-headed Monsters and avian manifestations of Itzamnaaj (see Table 103 and Chart 44).

Table 103: Relative distribution of nasal motifs pertaining to deity figures with more than 25 representations in the corpora of ceramics and monumental art of the present study

Typological super-category:	K'awiil	Jester God / Crescent-headed M.h.	Avian manifestation of Itzamnaaj	Chaahk	Itzamnaaj	Death God / God A	Maize God
shuttlecocks, tassels, and separate multipartite motifs	10.42%	10.39%	7.69%	87.10%	50.00%	81.25%	35.44%
round and oval designs	8.33%	11.69%	11.54%	3.23%	15.38%	0.00%	26.58%
knots	0.00%	0.00%	0.00%	0.00%	0.00%	3.13%	0.00%
tubular designs	72.92%	70.13%	57.69%	6.45%	3.85%	0.00%	0.00%
dragon snouts	0.00%	0.00%	0.00%	0.00%	11.54%	0.00%	7.59%
tripartite and quadripartite motifs	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.06%
scrolls	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
dorsal nasal motifs	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
2nm-type nasal motifs	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	15.19%
nasal motifs most commonly attributed to animal figures	0.00%	0.00%	3.85%	0.00%	0.00%	3.13%	0.00%
other designs	2.08%	7.79%	15.38%	3.23%	7.69%	9.38%	10.13%
undetermined	6.25%	0.00%	3.85%	0.00%	11.54%	3.13%	0.00%
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**
tubular designs	72.92%	70.13%	57.69%	6.45%	3.85%	0.00%	0.00%
all other designs	27.08%	29.87%	42.31%	93.55%	96.15%	100.00%	100.00%
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

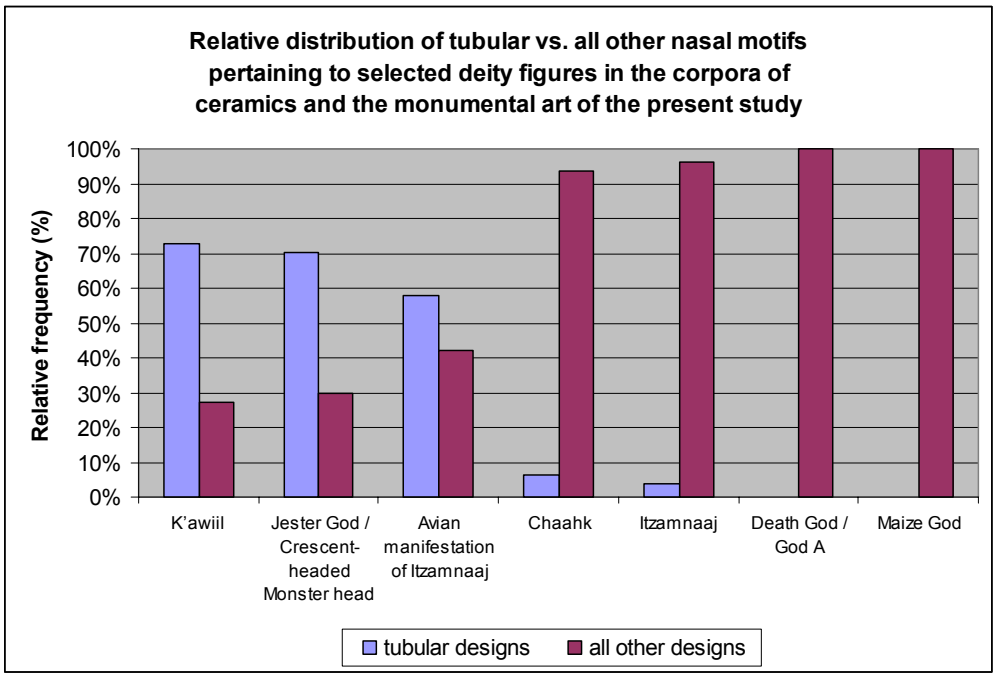


Chart 44: Relative distribution of tubular vs. all other nasal motifs pertaining to selected deity figures in the corpora of ceramics and monumental art of the present study

The distribution of nasal motifs presented in Chart 45 is based on a narrow distinction of the motifs with the overall differences clear enough to be noticed. However, to make the case even more transparent, the different types of nasal motifs were grouped into super-categories (see Chart 46) where the distribution patterns of, especially, group 1 (shuttlecocks, tassels, and separate multipartite motifs), group 2 (round and oval designs), and group 4 (tubular designs) are noticeably similar with K'awiil and dragon figures as compared to the other deities.

Consequently, at least from the point of view of the distribution of nasal motifs, K'awiil figures are closer in identity with dragons and other zoomorphic creatures than the rest of predominantly anthropomorphic deities. To further contrast the distribution of nasal motifs pertaining to various agents, the distribution sets of K'awiil and dragon figures were compared with the distribution of nasal motifs of human and humanlike figures (see Chart 48). As in the case of K'awiil and dragon figures vs. other deity figures, the overall distribution patterns of K'awiil and dragon figures vs. human and humanlike figures are exceedingly contrasting.

The typological groups that are the most predominant with K'awiil and dragon figures are the various bone-type nasal motifs in the broad distinction category and types BO1-4 in the narrow distinction category. These nasal motifs are non-existent with human and humanlike figures in monumental art and they only appear 18 times (as types 'bone/BO2' and 'bone/BO4') in ceramics. These 18 instances come from 15 different ceramic vessels, whereof 12 are Codex style ceramics. In most cases the identification of the type of the motif is questionable due to the fact that in some cases the nasal motif seems to be parallel to type '2nm' nasal motifs with a missing or eroded counterpart, and in a few cases the motif is reminiscent of type 'sc' nasal motifs being possibly just an elongated version of this typological group. All the instances are listed below with a description of the motifs:

K1229: Late Classic Phase 2 Codex Style cylindrical vase depicting a seated dignitary with a type 'bone/BO2' nasal motif touching the alar groove of the nose (apparently a type '2nm' nasal motif with a missing counterpart).

K1338: Late Classic Phase 2 Codex Style tripod vase depicting two humanlike figures with type 'bone/BO2' nasal motifs in front of their noses (in all likelihood the nasal motifs are parallel to type '2nm' nasal motifs – especially if the oval motif placed on his cheek next to the ear ornament is to be regarded as the counterpart of a type '2nm' nasal motif).

K1347: Late Classic Phase 2 Codex Style cylindrical vase depicting two seated humanlike figures with type 'bone/BO2' nasal motifs in front of their noses (the motif appears to be either a 'true' bone-type nasal motif or a very elongated type 'sc' nasal motif; taking into consideration the style of the vase, the latter option is more likely).

K1648: Late Classic Phase 2 Codex Style cylindrical vase depicting a female figure with a type 'bone/BO4' nasal motif touching her nose (apparently a type '2nm' nasal motif with a missing/eroded counterpart).

K2096: Late Classic Phase 2 Codex Style cylindrical vase depicting a humanlike figure with a type 'bone/BO2' nasal motif in front of his nose (the motif appears to be either a 'true' bone-type nasal motif or a very elongated type 'sc' nasal motif).

K2572: Late Classic Phase 2 Codex Style tripod dish depicting a humanlike figure with a type 'bone/BO2' nasal motif touching his nose (the motif appears to be either a 'true' bone-type nasal motif or an elongated type 'sc' nasal motif).

K2715: Late Classic Phase 2 Codex Style tripod vase depicting a seated humanlike figure with a type 'bone/BO2' nasal motif touching his nose; interaction with a dragon.

K3007: Late Classic Phase 2 cylindrical vase depicting two humanlike figures with type 'bone/BO2' nasal motifs touching their noses.

K3432: Late Classic Phase 2 Codex Style dish depicting a humanlike figure with a type 'bone/BO2' nasal motif in front of his nose (the motif appears to be either a 'true' bone-type nasal motif or an elongated type 'sc' nasal motif).

K4660: Late Classic Phase 2 Chama Style cylindrical vase depicting a humanlike figure with a type 'bone/BO2' nasal motif in front of his nose (the motif appears to be either a 'true' bone-type nasal motif or an elongated type 'sc' nasal motif).

K5233: Late Classic Phase 2 cylindrical vase depicting a human figure with a type 'bone/BO2' nasal motif in front of his nose (the motif appears to be either a 'true' bone-type nasal motif or an elongated type 'sc' nasal motif).

K7289: Late Classic Phase 2 Codex Style tripod vase depicting a seated humanlike figure with a type 'bone/BO2' nasal motif in front of his nose (the motif appears to be either a 'true' bone-type nasal motif or an elongated type 'sc' nasal motif); interaction with a dragon.

K8457 Late Classic Phase 2 Codex Style cylindrical vase depicting a seated humanlike figure (Itzamnaaj?) with a type 'bone/BO2'(?) nasal motif in front of his nose (the motif is either a bone-type nasal motif or a type 'sc' nasal motif).

MBD16: Late Classic Phase 2 Codex Style cylindrical vase depicting a humanlike figure with a type 'bone/BO4' nasal motif touching his/her nose (parallel to type '2nm' nasal motifs with a missing counterpart?).

MBD157: Late Classic Phase 2 Codex Style cylindrical vase depicting a seated humanlike figure with a type 'bone/BO2' nasal motif touching his nose (apparently a type '2nm' nasal motif with a missing counterpart unless the small oval design touching the alar groove of the nose of the figure is the counterpart).

All things considered, it seems likely that 'true' bone-type nasal motifs are either non-existent or at least very rare in relation to human and humanlike figures. Also, it is noteworthy to mention that none of the examples listed above are type '2 bones' or '3 bones' nasal motifs (broad distinction) – a design that seems to be restricted to zoomorphic creatures and divinities with zoomorphic attributes. Consequently, in the light of the present evidence, bone-type nasal motifs seem to denote non-human attributes.

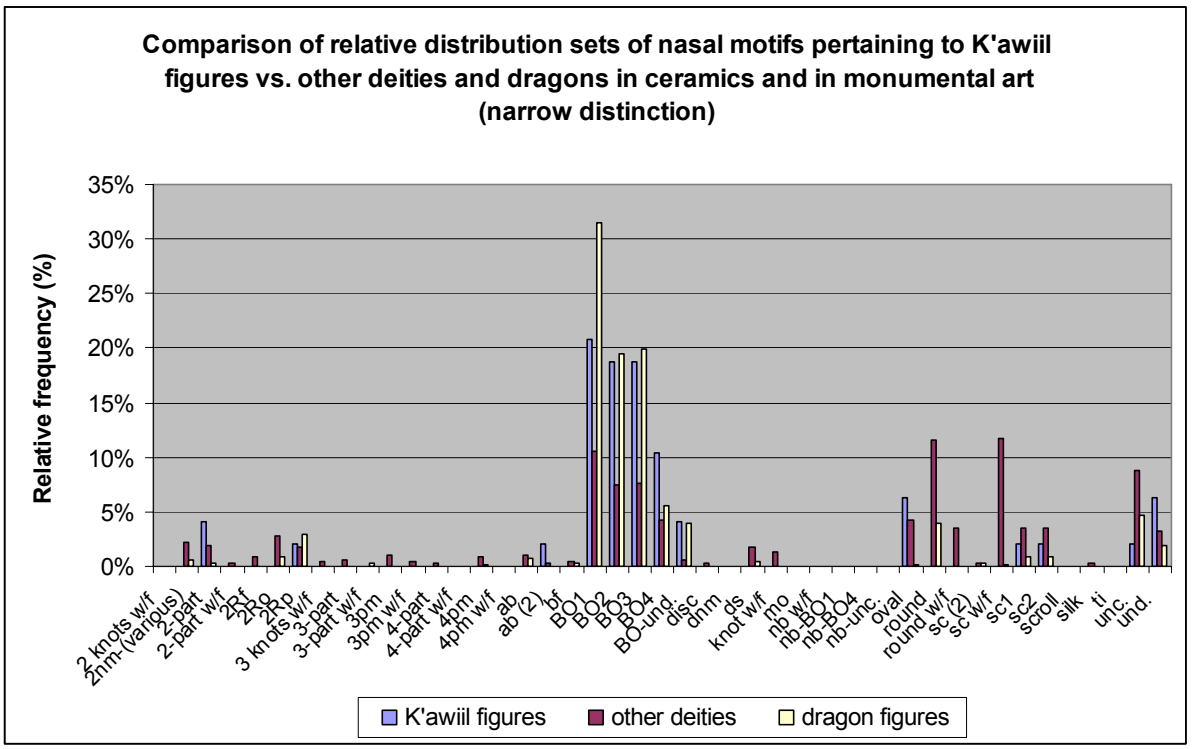


Chart 45: Comparison of relative distribution sets of nasal motifs pertaining to K'awiil figures vs. other deities and dragon figures in the corpora of ceramics and monumental art in the present study (narrow distinction)

Table 104: Typological distribution based on super-categories of nasal motifs pertaining to K'awiil figures, other deities, and dragon figures in the ceramic corpus and in the corpus of monumental art in the present study

Typology (super-categories):	K'awiil figures:		Other deities:		All deities:		Dragon figures:	
1 shuttlecocks, tassels, and separate multipartite motifs	5	10.42%	223	27.10%	228	26.18%	24	3.70%
2 round and oval designs	4	8.33%	178	21.63%	182	20.90%	52	8.01%
3 knots	0	0.00%	15	1.82%	15	1.72%	0	0.00%
4 tubular designs	35	72.92%	251	30.50%	286	32.84%	521	80.28%
5 dragon snouts	0	0.00%	14	1.70%	14	1.61%	3	0.46%
6 tripartite and quadripartite motifs	0	0.00%	20	2.43%	20	2.30%	1	0.15%
7 scrolls	0	0.00%	0	0.00%	0	0.00%	0	0.00%
8 dorsal nasal motifs	0	0.00%	0	0.00%	0	0.00%	0	0.00%
9 2nm-type nasal motifs	0	0.00%	18	2.19%	18	2.07%	4	0.62%
10 nasal motifs most commonly attributed to animal figures	0	0.00%	6	0.73%	6	0.69%	2	0.31%
11 other designs	1	2.08%	72	8.75%	73	8.38%	30	4.62%
12 undetermined	3	6.25%	26	3.16%	29	3.33%	12	1.85%
Total:	**48**	**100.00%**	**823**	**100.00%**	**871**	**100.00%**	**649**	**100,00%**

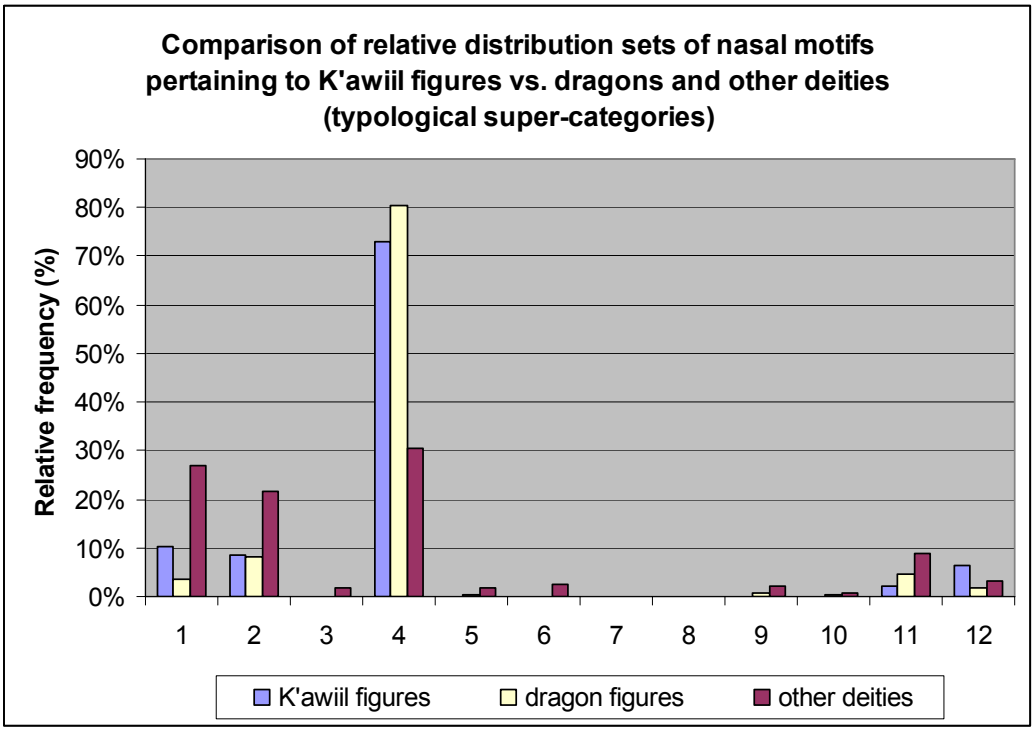


Chart 46: Comparison of relative distribution sets based on super-categories of nasal motifs pertaining to K'awiil figures vs. other deities and dragon figures in the corpora of ceramics and monumental art in the present study (for the key of the group numbers, consult Table 104)

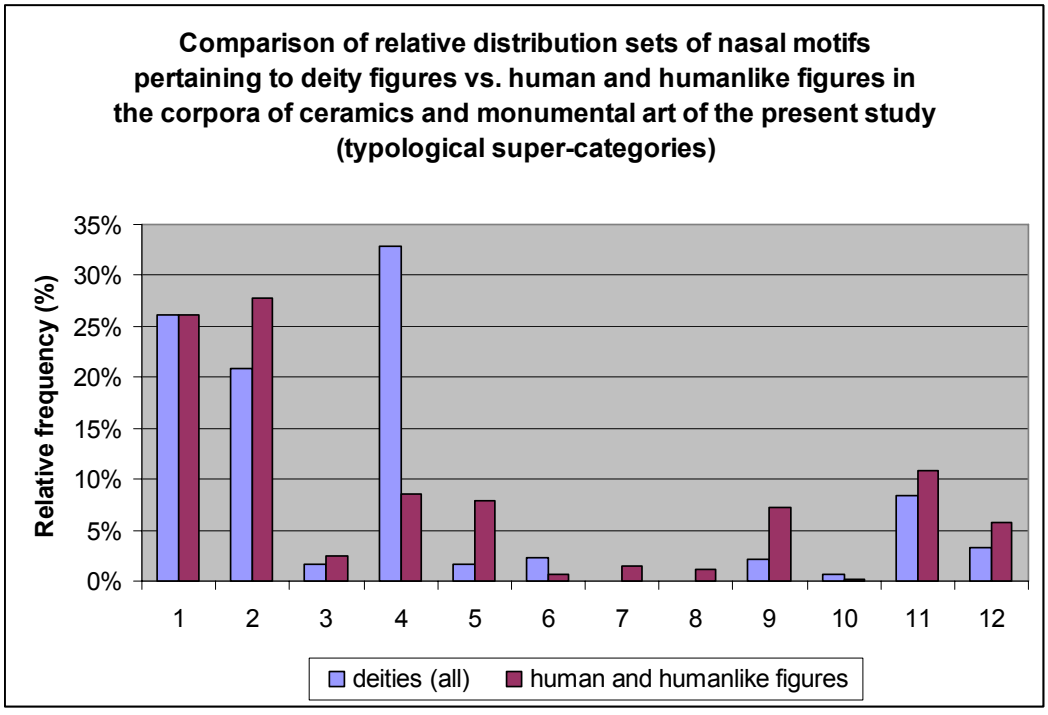


Chart 47: Comparison of relative distribution sets based on super-categories of nasal motifs pertaining to deity figures vs. human and humanlike figures in the corpora of ceramics and monumental art in the present study (for the key of the group numbers, consult Table 104)

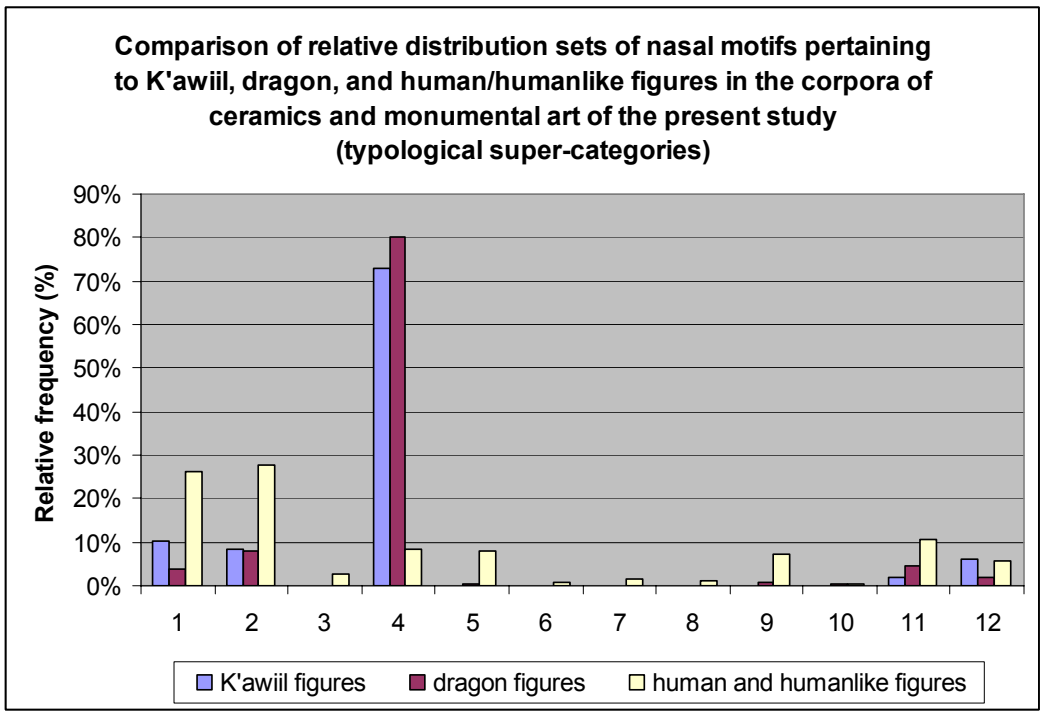


Chart 48: Comparison of relative distribution sets based on super-categories of nasal motifs pertaining to K'awiil, dragon, and human/humanlike figures in the corpora of ceramics and monumental art in the present study (for the key of the group numbers, consult Table 104)

5.4.4. DRAGON FIGURES

The distribution patterns of nasal motifs pertaining to dragon figures have already been referred to in the previous chapters in comparison with human and humanlike figures on the one hand (see Chapter 5.4.1) and deity figures on the other (see Chapter 5.4.3.). As shown in these chapters, the overall distribution of nasal motifs is very contrasting between (1) human and humanlike figures and humanlike/anthropomorphic deity figures vs. (2) dragons and zoomorphic deity figures. The correlation coefficient of the typological distribution of nasal motifs between human and humanlike figures vs. dragon figures is very low (0.01243 in the broad distinction category and -0.05325 in the narrow distinction category) as, for example, between dragon and K'awiil figures it is very high (0.89433 and 0.927295 in the broad and narrow distinction categories, respectively).

The overall typological distribution of nasal motifs pertaining to dragon figures is exceptionally limited with different bone-type nasal motifs covering 76.20 % of all nasal motifs in the case of ceramics and 88.68 % in monumental art, with an average frequency of 80.28 % ~ 82.44 % depending on whether the frequency is calculated from the absolute number of instances in both types of artwork or as an average between the two frequencies. The absolute numbers in ceramics are shown in Appendix A: Table 185 (with a diachronic distribution of different motifs in the broad distinction category) and the relative frequencies in Appendix A: Table 187. The absolute numbers and relative frequencies in the broad distinction category in both monumental art and in ceramics are shown in Appendix A: Table 186 and the comparison of the frequencies in monumental art and in ceramics are shown in Chart 49, Appendix A: Chart 87, and Appendix A: Chart 88.

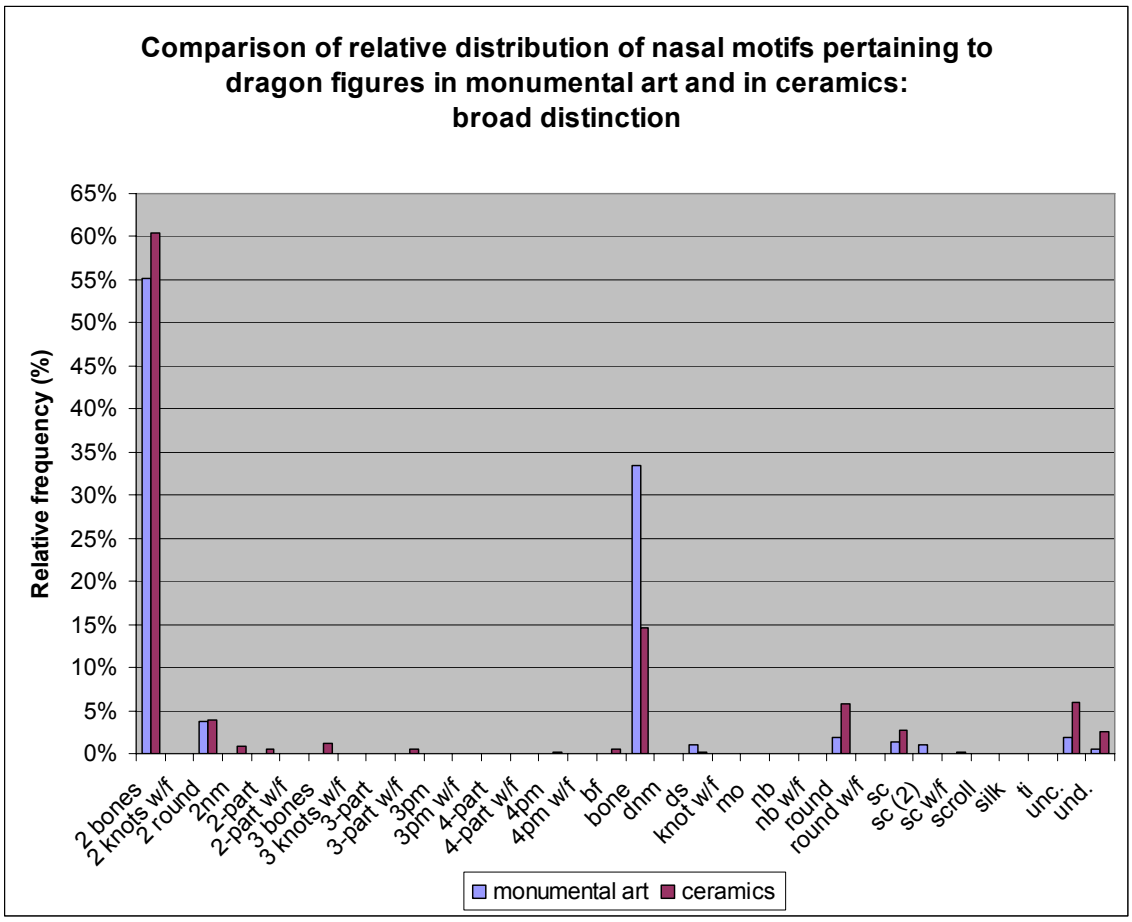


Chart 49: Comparison of relative distribution of nasal motifs pertaining to dragon figures in monumental art and in ceramics (broad distinction)

5.4.5. OTHER ZOOMORPHS

Due to the diversity of other zoomorphic creatures in the corpora of the present study, productive statistical analyses of the overall distribution patterns are difficult to make. However, one specific class of zoomorphs, Witz Monsters, is well enough established in the corpora of ceramics and monumental art of the present study that constructive statistical analyses are possible to make. The typology of nasal motifs of all other zoomorphic creatures can be examined in Appendices C and E. However, some general observations of the distribution of nasal motifs in relation to the rest of the zoomorphic beings (besides dragons and Witz Monsters) can be made.

The overall pattern appears to be somewhat parallel to the distribution of nasal motifs of dragons and Witz Monsters with bone-type nasal motifs being the predominant type of nasal motifs (60.91 % of all other zoomorphic creatures with dragons and Witz Monsters excluded [see Table 105]). However, what differs from the general distribution of (all) zoomorphic beings is the frequency of nasal motifs that are most commonly attributed to animal figures (especially types 'bf' and 'silk' nasal motifs that are, in all likelihood, integral parts of many creatures in Maya art), which form 9.09 % of the frequency of nasal motifs of zoomorphs other than dragons and Witz Monsters (compared to the frequencies of the same category of nasal motifs pertaining to dragon figures [0.31 %] and Witz Monsters [0.00 %]). Type 'bf' nasal motifs are especially prevalent among avian zoomorphs (as they are among birds [see Chapter 5.4.6]), and the type 'silk' nasal motifs are common with composite zoomorphic figures and especially with animal and composite zoomorphic *way* creatures.

Table 105: Distribution of nasal motifs pertaining to zoomorphs other than dragons and Witz Monsters (typological super-categories)

Typology (super-categories):	Other zoomorphs:	
shuttlecocks, tassels, and separate multipartite motifs	17	7.73%
round and oval designs	11	5.00%
knots	0	0.00%
tubular designs	134	60.91%
dragon snouts	0	0.00%
tripartite and quadripartite motifs	3	1.36%
scrolls	0	0.00%
dorsal nasal motifs	0	0.00%
2nm-type nasal motifs	0	0.00%
nasal motifs most commonly attributed to animal figures	20	9.09%
other designs	29	13.18%
undetermined	6	2.73%
Total:	**220**	**100.00%**

Regarding the distribution of nasal motifs pertaining to Witz Monsters (see Table 106), the overall distribution is somewhat parallel to the distribution patterns pertaining to dragon figures with the typological correlation coefficients being very high (0.99287 in broad distinction, 0.95798 in narrow distinction, and 0.99721 in super-category distinction). Consequently, as far as nasal motifs are concerned, Witz Monsters and dragons are treated in a rather uniform manner in Maya art.

Regarding the distribution of nasal motifs pertaining to *different types* of Witz Monsters (see Chapter 3.2.3.2 for the description of the different variations), there are some differences but the overall frequencies are rather comparable. The differences in the distribution must be considered with caution as the sample (56 instances) is not large enough to make detailed analyses. All three *prima facie* deviant types of nasal motifs of Witz Monsters come from ceramics. These three instances are portrayed in three individual vessels, whereof one is a Codex style bowl and two are Holmul Dancer Style vases. The three instances are explained below:

K1973: Late Classic Phase 2 Codex Style (Zacatel ceramic group: cream-ground Codex-style) bowl depicting a double-headed Witz Monster C with an uncommon nasal motif which, however, seems to be parallel to type '2 bones/BO2' or type 'sc (2)' nasal motifs.

K4619: Late Classic Phase 2 (bordering Phase 3?) Holmul Dancer Style (Cabrito Cream-polychrome: Cabrito Variety) cylindrical vase depicting a Witz Monster B with a type '2 round/2Rp' nasal motif (i.e., two round/oval nasal motifs in profile); note that the other Witz Monster is typologically an 'A' type Witz Monster and has a more standard type '2 bones/BO1' nasal motif.

K8533: Late Classic Phase 2 (bordering Phase 3?) Holmul Dancer Style (Cabrito Cream-polychrome: Cabrito Variety) cylindrical vase depicting a Witz Monster B with a type 'round' nasal motif (possibly parallel to '2 round/2Rp' nasal motifs as in the case of K4619 but eroded?).

All in all, it is apparent that the distribution of nasal motifs of the three different types of Witz Monsters is, generally speaking, equivalent. However, to discover whether or not the slight differences correspond with the overall appearance patterns of the creatures *themselves*, correlation coefficients based on different analyzed units (as explained in Chapter 3.2.3) were calculated. The analyzed units included the body, eye, snout, teeth, tongue, ear, and other miscellaneous elements (excluding nasal motifs). Each analyzed unit was divided into various attributes (83 in all) based on the characteristics as they appeared on each examined creature.

The results of the analysis are as follows: the correlation coefficient between Witz Monster A and Witz Monster B is 0.77564, the correlation coefficient between Witz Monster A and C is 0.62049, and the correlation coefficient between Witz Monster B and C is 0.54394. Without going to details of the individual differences of the three types of Witz Monsters, it can be tentatively argued that in the ceramic scenes Witz Monster type C differs more from the two others as it has less attributes in

common with the other two types of Witz Monsters. However, if nasal motifs (different types of nasal motifs *and* the presence and absence[118] of nasal motifs) are taken into consideration along with only the basic attributes of the creatures (body, eye, snout, teeth, and tongue), the correlation coefficients are very different (0.65710 between Witz Monster A and B, 0.87777 between Witz Monster A and C, and 0.69304 between Witz Monster B and C).

Table 106: Distribution of nasal motifs pertaining to Witz Monsters in the corpora of ceramics and monumental art in the present study (broad distinction)

Typology:	Witz Monster A:		Witz Monster B:		Witz Monster C:		Witz Monster (all):	
2 bones	15	68.18%	19	86.36%	8	66.67%	**42**	75.00%
2 knots w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
2 round	0	0.00%	1	4.55%	0	0.00%	**1**	1.79%
2nm	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
2-part	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
2-part w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3 bones	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3 knots w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3-part	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3-part w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3pm	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
3pm w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
4-part	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
4-part w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
4pm	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
4pm w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
bf	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
bone	7	31.82%	1	4.55%	3	25.00%	**11**	19.64%
dnm	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
ds	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
knot w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
mo	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
nb	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
nb w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
round	0	0.00%	1	4.55%	0	0.00%	**1**	1.79%
round w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
sc	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
sc (2)	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
sc w/f	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
scroll	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
silk	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
ti	0	0.00%	0	0.00%	0	0.00%	**0**	0.00%
unc.	0	0.00%	0	0.00%	1	8.33%	**1**	1.79%
und.	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total:	**22**	**100.00%**	**22**	**100.00%**	**12**	**100.00%**	**56**	**100.00%**

5.4.6. ANIMALS

Due to the extreme diversity and limited number of instances of animal figures with nasal motifs in the corpora of the present study, general statistics (see
Table 107), and especially relative frequencies, are rather skewed and insignificant. However, some general observations of the distribution of nasal motifs of a selection of animals can be made.

The most common nasal motif of bird figures is type 'bf' (i.e., 'bird feather') nasal motif which appears to be an integral part of some of the birds depicted in Maya art. Whether this motif is a 'true' nasal motif or a part of the physiological appearance of a specific species of birds (as seems to be the

[118] Out of the total of 87 Witz Monsters studied, 47 (~54.02 %) portray nasal motifs.

case of type 'ti' nasal motifs) remains for the moment an open question. The motif is frequently portrayed touching the nostril area of the beak of birds and miscellaneous avian creatures. However, in two instances (K4010 and in K7750) the motif is placed on top of the beak (with a small and large gap, respectively) rather than touching the beak or nostrils. The motif is also found touching the nose of two human figures in K1440. Also here, the motif is clearly associated with birds which is made explicit in the case of the other human (or humanlike) figure as he is dressed partly in bird feathers (see Figure 101b).

a

b

c

Figure 101: Three scenes from a Late Classic Phase 2 bowl showing two humans and an anthropomorphic bird with type 'bf' nasal motifs (after a photo by Justin Kerr [File no. K1440])

Another rather intriguing scene involving animal figures is depicted in a Chama (or related) style vase where a nasal motif parallel to a human figure is placed in front of (below) the muzzle of a deer (see Figure 102). The scene appears to be a narrative as the two sets of four human beings (whereof three are playing shell trumpets) and a deer in a procession are next to identical except for the fact that in the other scene (i.e., on the other side of the vase) the last human figure has a type '2-part' nasal motif which is also assigned to the deer.

Figure 102: Late Classic Phase 2 Chama(?) style vase showing a procession of two sets of four human figures and a deer (photo by Justin Kerr [File no. K808])

In addition to nasal motifs, there are numerous motifs in Maya art assigned to animal figures that are analogous to various types of nasal motifs, but rather than being positioned in the nasal area they are placed around or on the back of the heads of various animal creatures. In K5204, a pair of deer are depicted with type 'sc/sc1' motifs around their heads (and attached to the antlers with the other one eroded and overpainted[?]; see Figure 103).

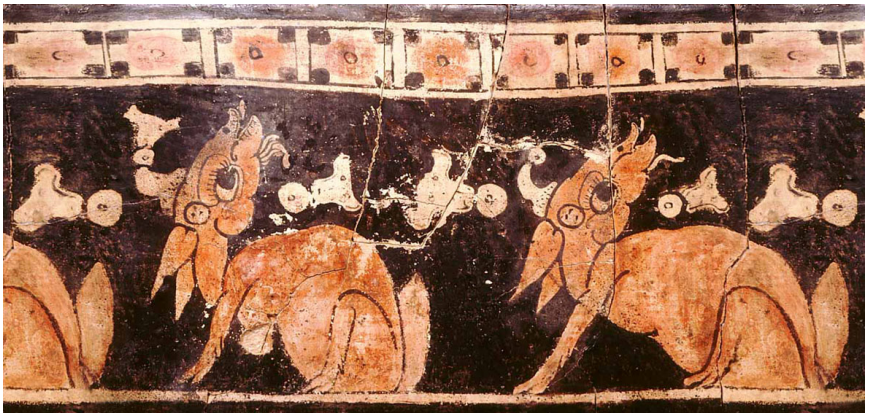
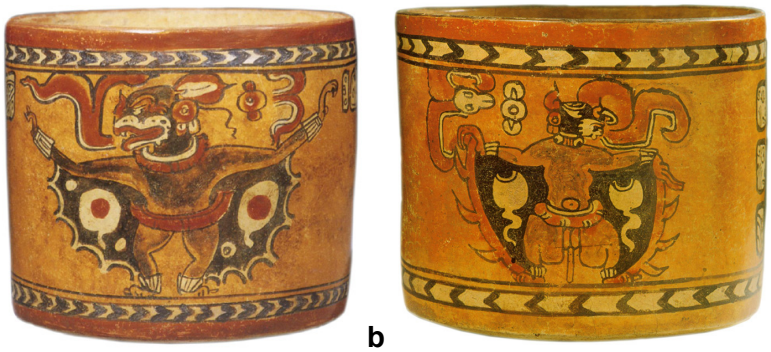


Figure 103: Late Classic Phase 2 Zacatel ceramic group vase showing a pair of deer with type 'sc/sc1' motifs around their heads (photo by Justin Kerr [file no. K5204])

One common feature associated with supernatural bats in Maya art is a motif parallel to type '3pm w/f' and '4pm w/f' nasal motifs. In K5224 and in OG22 (see Figure 104a and b) the motifs are placed on the back of the heads of the bats.



a **b**

Figure 104: Two Late Classic Phase 2 Chama style vases depicting supernatural bats (photos by Justin Kerr: (a) file no. K5224; (b) OG22 [Coe 1982: Fig. 22])

In K4550 an uncommon motif, but parallel to the type 'sc w/f' motif, is positioned on the back of a bird and in K5492 a '2-part' motif is behind the head of a Waterlily Jaguar:

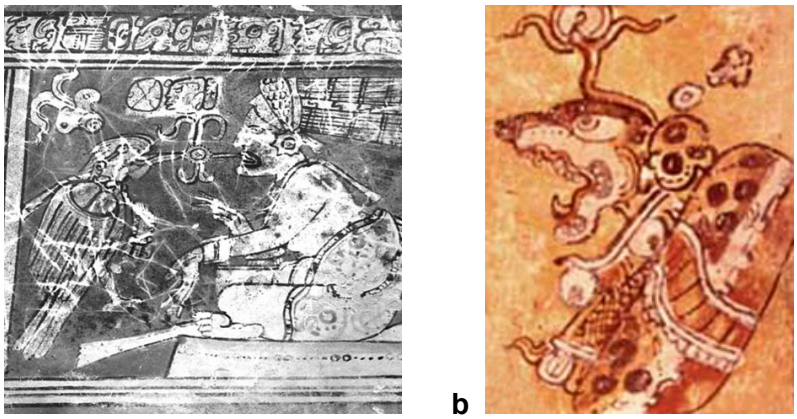


Figure 105: Details from two Late Classic Phase 2 vases depicting a bird and a Waterlily Jaguar head (photos by Justin Kerr: (a) file no. K4550; (b) K5492)

Another example – or a set of examples – can be found on three incised bones from Burial 116 at Tikal[119] (see Figure 106 and Figure 107). There are three[120] canoe scenes incised on the bones, whereof one scene depicts the canoe in horizontal position and two show the canoe sinking under the surface of the water (indicated by water scrolls[121] marking the portal to the watery underworld [Schele and Miller 1986: 270]). The principal figure in the scene is either the Maize God or the king of Tikal, Jasaw Chan K'awiil I, impersonating him. He is flanked by four animal figures with anthropomorphic attributes (an iguana, a spider monkey, a parrot, and a dog) which remain in the same order in all three scenes even though the direction of the canoe is changed in one of the scenes. A pair of Paddler Gods steer the canoe at the bow and aft of the canoe in the first, horizontal, episode and each Paddler individually in the middle of the canoe in the two sinking scenes.

On each scene, there are type 'sc w/f' motifs to be found on the back of the heads of the figures: in the first scene, if the three bones are to be interpreted as a narrative, the principal figure does not have the motif anywhere, but the animals have it on the back of their heads. In the following scenes, the principal figure has the motif on the back of his head but the animals have 'lost' theirs. Whether this arrangement is deliberate or purely unintentional remains unknown due to the fact that the three scenes come from three individual bones and, thus, cannot be securely interpreted as a narrative. However, the disappearance of the motifs from the back of the heads of the animal figures along with the disappearance of the headdress of the principal figure speak for the interpretation that the presence and absence of the motifs is intentional. Further implications of this pattern will be discussed in Chapter 7.

[119] The total number of carved bones in the burial is 89 (Schele and Miller 1986: 270).
[120] A fourth scene with associated imagery exists as well, and the implications of this example will be discussed in more detail in Chapter 7.
[121] According to Donald Hales (Robicsek and Hales 1981: 191) the spindle shaped water symbol probably has its origin in an exposed "skeleton" of a conchshell (see Robicsek and Hales 1981: Fig. 66).

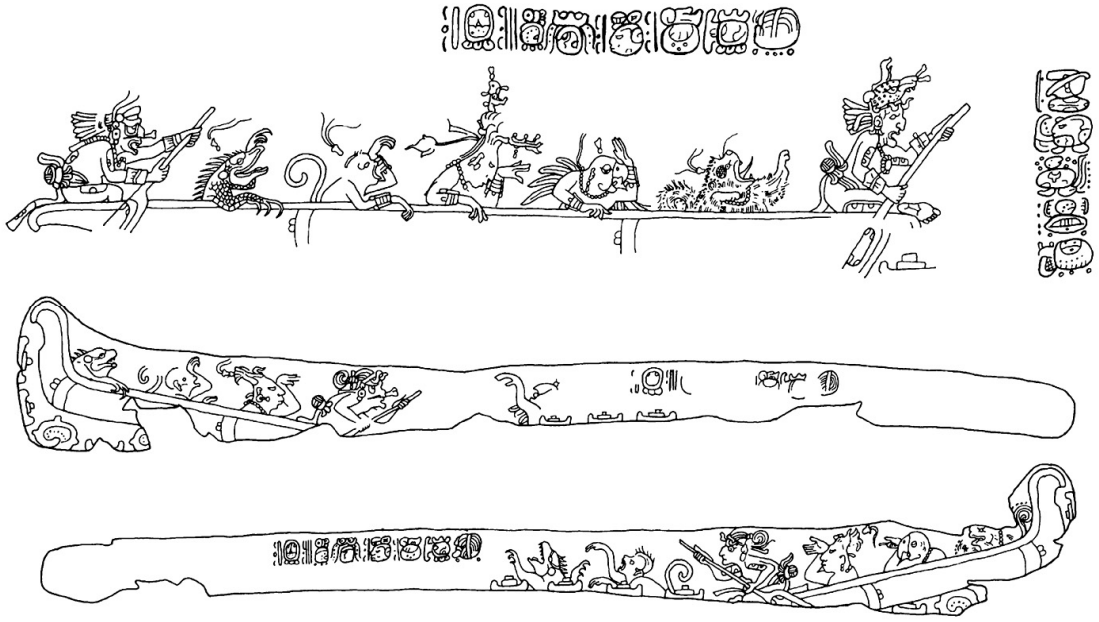


Figure 106: Incised bones from Burial 116, Tikal (drawings by Linda Schele in Schele and Miller 1986: Fig. VII.1)

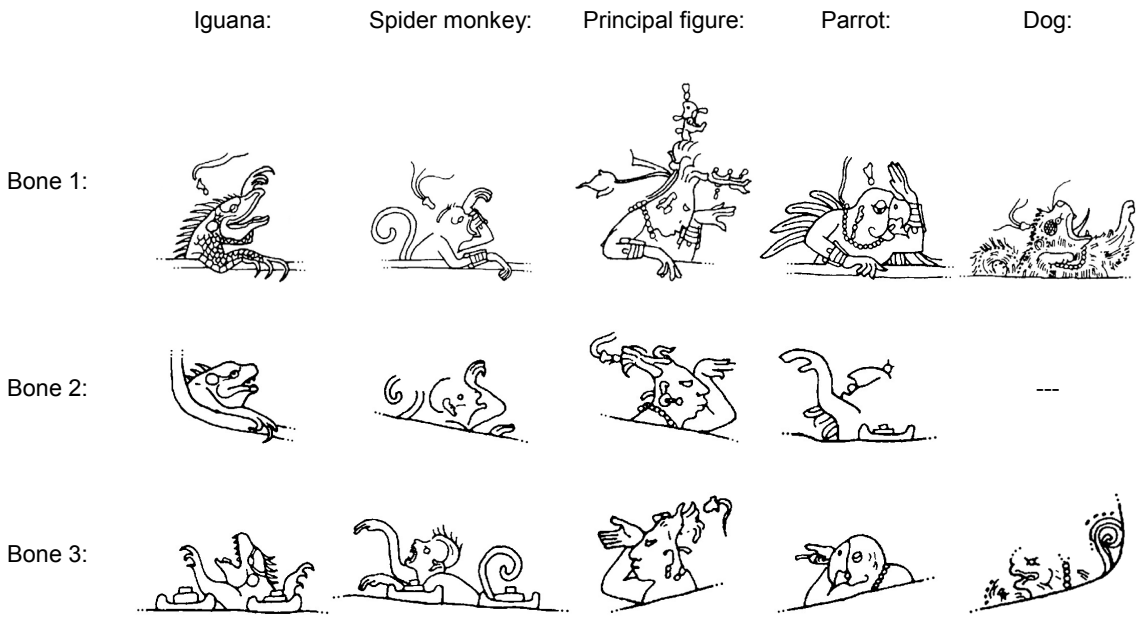


Figure 107: Sequence of agents from three incised bones from Burial 116, Tikal (adapted after Linda Schele's drawings in Schele and Miller 1986: Fig. VII.1)

Table 107: Distribution of nasal motifs pertaining to various animal figures in the corpora of ceramics and monumental art of the present study

Typology:	Birds:		Deer:		Jaguars:		Toads:		Other:		Total:	
2 bones	12	25.00%	0	0.00%	5	55.56%	0	0.00%	3	15.00%	20	21.51%
2 knots w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
2 round	0	0.00%	0	0.00%	0	0.00%	1	16.67%	0	0.00%	1	1.08%
2nm	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
2-part	0	0.00%	3	30.00%	1	11.11%	0	0.00%	0	0.00%	4	4.30%
2-part w/f	0	0.00%	1	10.00%	0	0.00%	0	0.00%	0	0.00%	1	1.08%
3 bones	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
3 knots w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
3-part	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
3-part w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
3pm	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
3pm w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
4-part	1	2.08%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	1.08%
4-part w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
4pm	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
4pm w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	1	5.00%	1	1.08%
bf	17	35.42%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	17	18.28%
bone	2	4.17%	0	0.00%	1	11.11%	1	16.67%	0	0.00%	4	4.30%
dnm	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
ds	2	4.17%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	2	2.15%
knot w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
mo	0	0.00%	0	0.00%	0	0.00%	3	50.00%	1	5.00%	4	4.30%
nb	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
nb w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
round	1	2.08%	0	0.00%	1	11.11%	1	16.67%	0	0.00%	3	3.23%
round w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
sc	1	2.08%	1	10.00%	0	0.00%	0	0.00%	2	10.00%	4	4.30%
sc (2)	0	0.00%	0	0.00%	1	11.11%	0	0.00%	0	0.00%	1	1.08%
sc w/f	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
scroll	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
silk	5	10.42%	4	40.00%	0	0.00%	0	0.00%	5	25.00%	14	15.05%
ti	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
unc.	7	14.58%	1	10.00%	0	0.00%	0	0.00%	8	40.00%	16	17.20%
und.	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%	0	0.00%
Total:	**48**	**100.00%**	**10**	**100.00%**	**9**	**100.00%**	**6**	**100.00%**	**20**	**100.00%**	**93**	**100.00%**

5.5. STATISTICAL ANALYSES BASED ON RESTRICTED DISTRIBUTION: THE CASE OF MAYA CODICES

5.5.1. GENERAL REMARKS

Surviving Maya codices present a valuable source to the study of the Postclassic Maya culture – along with an important resource to the examination of nasal motifs, adding to the time span for studying the paleoiconography of the motifs in question.

Dating the four surviving *readable* Maya codices (Codices Dresden, Madrid, Paris, and Grolier) has been a problem ever since they were (re)discovered, and no agreement as to their exact age has been established to date (save the fact that all four of them date back to the Postclassic period).[122] The basis of determining the age of the codices has been based on stylistic grounds (based on both iconography and epigraphy), astronomical and calendrical data, linguistics, and radiocarbon dating. Most scholars (see Vail 2002; Graff and Vail 2001: 63) agree on the assumption that the Dresden Codex is the oldest of the four surviving codices and that the Paris Codex can be fairly accurately given a date somewhere around the middle of the 15th century, but the chronological order of the two remaining codices (Madrid and Grolier) has demonstrated a large variance .

Thompson (1972: 15-16) suggested that the Dresden Codex dates around AD 1200–1250, an estimate that is commonly cited but not accepted in any way by most scholars. For example, Grube (2001: 337) presents a more cautious and open date of AD 1200–1500. Paxton (1991) suggests an open date of AD 1150/1250 to 1450/Spanish contact, and proposes, furthermore, a list of candidates for a possible provenience for the Dresden Codex (Mayapan, Chichen Itza, Tulum, Santa Rita Corozal, and Kabah). Regarding the dating of the Paris Codex, Love (1994: 13; 2001: 443) proposes an approximate date of 1450 based on a stylistic resemblance to the stone monuments at the Late Postclassic site of Mayapan and to the art style of the eastern coast of Yucatan before the Conquest. Also, considering the fragility of paper, paint and plaster in a tropical environment, Love suggests that the codices confiscated by the Spaniards were probably produced quite close to the time of initial contact, even though the texts themselves were copied from earlier, more ancient sources (Love 1994: 8).

The date of the Madrid Codex is commonly held to be somewhere around AD 1300–1500. Milbrath (1999: 6) suggests a date of AD 1350–1450 whereas Graff and Vail (2001) assign the Madrid Codex to the middle of the 15th century. Contrary to general consensus, Michael Coe has proposed a much later date for the Madrid Codex in a presentation in the XXIst Maya Hieroglyphic Forum at the University of Texas in 1997. The conclusions were published (Coe and Kerr 1998: 181) with the assertion that "[…] fragments of European paper with Spanish writing are sandwiched or glued between layers of bark paper […] the Western paper appears not to have been a mere repair, but to have been incorporated in the codex during its manufacture. Thus the Madrid would necessarily be later than the conquest of Yucatán, probably even post-1624, and could have been made at Tayasal, which did not fall to the Spaniards until 1697." The existence of European paper was previously noticed by Ernst Förstemann in his 1902 treatise "Commentar zur Madrider Mayahandschrift: Codex Tro-Cortesianus" (Christian Prager, personal communication) and by Ferdinand Anders (1967: 37-38), but neither of them perceived the European layer to occur between the Maya layers of the codex.

In November 2003, I had the opportunity to visually inspect the Madrid Codex with other scholars during the 8th European Maya Conference, held in Madrid. Observing the disputed Page 56 of the codex, it became clear that the European layer (or layers) of paper in the codex were placed on top of the original Maya bark paper layers. As a result, the argument that the codex is of Post-Conquest

[122] In addition to the Postclassic codices, there are a handful of examples of Classic period codices that have been uncovered archaeologically (see, e.g., Angulo 1970). However, these codices have been affected so adversely by weather conditions in the Maya areas, that they have been reduced to amorphous heaps of organic remains, plaster and pigment (Kettunen and Helmke 2004: 7).

origin – based on assumption that the layers of European paper form an integral part of the layers of Maya bark paper – is no longer tenable.

As with the date attributed to the Grolier Codex, Coe (1973: 150) and Coe and Kerr (1998: 175) propose that it is the oldest Maya codex based on the radiocarbon dating (AD 1230 ± 130) of the paper used in the codex. In contrast, Milbrath (1999: 6) believes that the Grolier Codex is probably the latest of the four codices and that it may be Post-Conquest in date. Although some scholars (e.g., Thompson [1975] and Baudez [2002]) believed or continue to believe that the Grolier Codex is a forgery (based on style[123] or internal incongruities), most researchers now consider it to be authentic. According to Grube (2000: 128), the authenticity of the Grolier Codex can no longer be disputed based on the fact that the paper dates back to the Pre-Conquest times and that the codex contains a functional Venus calendar. However, this assertion still requires further validation (Nikolai Grube, personal communication 2004).

In the following pages it will be demonstrated that there is considerable variance in the presence of nasal motifs in the codices. Whether or not this plays a part in the discussion of the dating of the codices (i.e., whether the reduced number of nasal motifs argues for a later date), the statistics will reveal patterns that can be used as a part of stylistic comparison between the codices.

5.5.2. STATISTICAL ANALYSES

Statistical analyses were carried out on all codices to reveal typological distribution patterns and to find out whether the absolute number and relative frequency of agents with nasal motifs varies between the codices.[124] The differences between the codices in relation to the number and relative frequency of nasal motifs are striking (see Table 108, Chart 50 and Chart 51). The highest number and frequency of agents with nasal motifs can be found in the Dresden Codex with 80 examples (~18.78 %) out of the total of 426 figures on principal agents and 85 examples (~15.89 %) out of the total of 535 figures on all agents including headdress figures and other secondary agents. The second highest numbers are in the Paris Codex with 11 examples (~14.47 %) out of the total of 76 figures on principal agents and the same number on all (115) agents with a smaller frequency distribution (~9.57 %).[125]

The most noticeable statistics are to be found on the Madrid Codex: out of the 981 agents (whereof 836 are principal agents) only 6 have nasal motifs, providing a frequency of ~0.72 % on principal agents and ~0.61 % on all agents. If the nasal motifs of the Death God figures[126] (4 in total) are not counted as nasal motifs *per se*, the frequency is even smaller (~0.36 % on principal agents and ~0.31 % on all agents). In the Grolier Codex, out of 26 agents (whereof 14 are principal figures) there are 2 agents with nasal motifs generating a ~14.29 % frequency on principal agents and ~7.69 % frequency on all agents. If the (integral) nasal motifs of the Death God figures (2 in total) are not counted as nasal motifs, the frequency decreases to 0 % in the Grolier Codex.

[123] According to Carlson (1983: 41) the Grolier Codex is stylistically a hybrid book showing influence of the so-called Mixteca-Puebla style, and, consequently, to reject the authenticity on stylistic grounds is unsustainable.

[124] For a complete inventory of nasal motifs in the codices, see Appendix H. For the typological distribution of nasal motifs in the codices, see Table 109, Table 110, and Chart 52. For a comparison of different types of nasal motifs in the codices and other media, see Table 111).

[125] The statistics concerning the Paris Codex are slightly inaccurate due to the fact that the area around the head of some of the figures is eroded beyond recognition. Consequently, the frequency of agents with nasal motifs in the Paris Codex is probably slightly higher than what the statistics show.

[126] The nasal motifs in question are in all likelihood an integral part of various depictions of Death Gods in Maya art, with possible indications of foul smell, especially in the case of the representations of Death Gods in the codices (see Table 111 and Figure 150).

Table 108: Number of agents with nasal motifs in the codices

	Dresden	Paris	Madrid	Grolier
Total number of principal agents (excluding headdress figures and other secondary agents)	426	76	836	14
Total number of agents (including headdress figures and other secondary agents)	535	115	981	26
Number of principal agents with nasal motifs	80 (~18.78%)	11 (~14.47%)	7 (~0.84%)	2 (~14.29%)
Number of all agents with nasal motifs	85 (~15.89%)	11 (~9.57%)	7 (~0.71%)	2 (~7.69%)

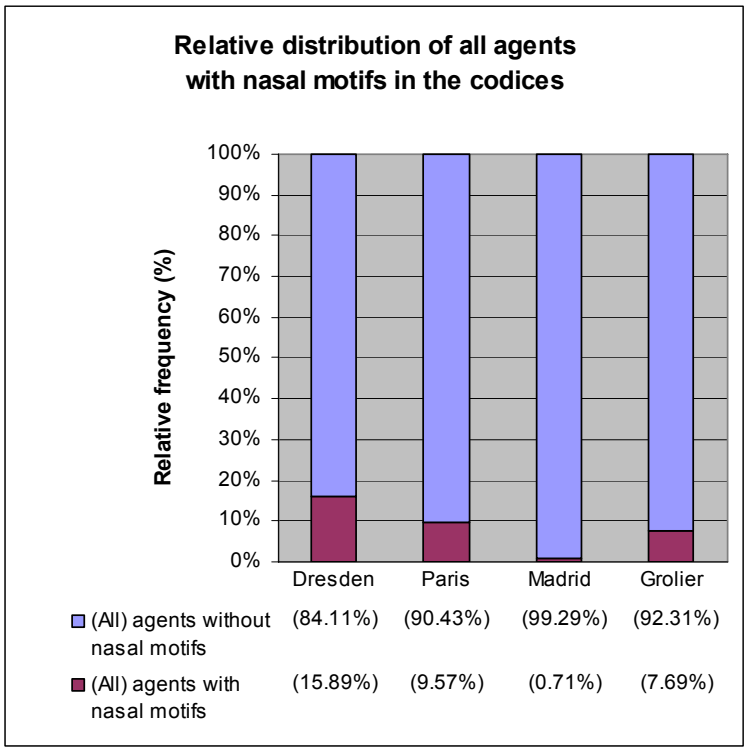


Chart 50: Relative distribution of (all) agents with nasal motifs in the codices

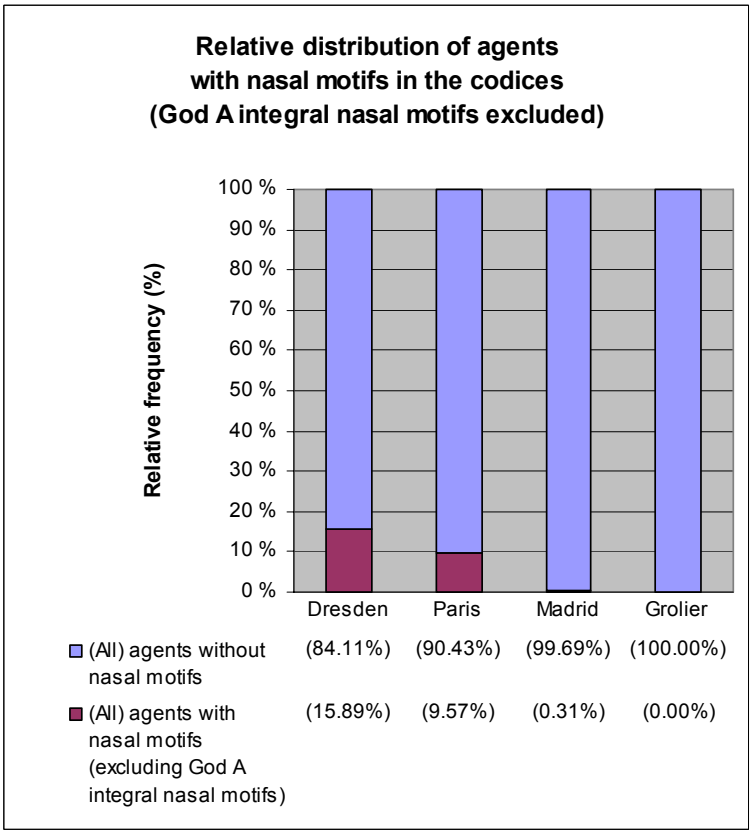


Chart 51: Relative distribution of (all) agents with nasal motifs in the codices: God A integral nasal motifs excluded

Table 109: Typological distribution of nasal motifs in the codices (broad distinction)

	Dresden		Paris		Madrid		Grolier	
2 bones	28	(32.94%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
2 round	6	(7.06%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
nb	24	(28.24%)	3	(27.27%)	2	(28.57%)	0	(0.00%)
2-part	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
bone	9	(10.59%)	6	(54.55%)	0	(0.00%)	0	(0.00%)
coil	7	(8.24%)	0	(0.00%)	1	(14.29%)	0	(0.00%)
round	4	(4.71%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
sc	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
sc w/f	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
unc.	4	(4.71%)	2	(18.18%)	4	(57.14%)	2	(100.00%)
Total:	85	(100.00%)	11	(100.00%)	7	(100.00%)	2	(100.00%)

Table 110: Typological distribution of nasal motifs in the codices (narrow distinction)

	Dresden		Paris		Madrid		Grolier	
nb-BO1	14	(16.47%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
nb-BO4	3	(3.53%)	3	(27.27%)	1	(14.29%)	0	(0.00%)
nb-oval	0	(0.00%)	0	(0.00%)	1	(14.29%)	0	(0.00%)
nb-unc.	5	(5.88%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
nb-und.	2	(2.35%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
2-part	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
2Rp	6	(7.06%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
BO1	25	(29.41%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
BO4	12	(14.12%)	6	(54.55%)	0	(0.00%)	0	(0.00%)
coil	7	(8.24%)	0	(0.00%)	1	(14.29%)	0	(0.00%)
round	4	(4.71%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
sc w/f	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
sc1	1	(1.18%)	0	(0.00%)	0	(0.00%)	0	(0.00%)
unc.	4	(4.71%)	2	(18.18%)	4	(57.14%)	2	(100.00%)
Total:	85	(100.00%)	11	(100.00%)	7	(100.00%)	2	(100.00%)

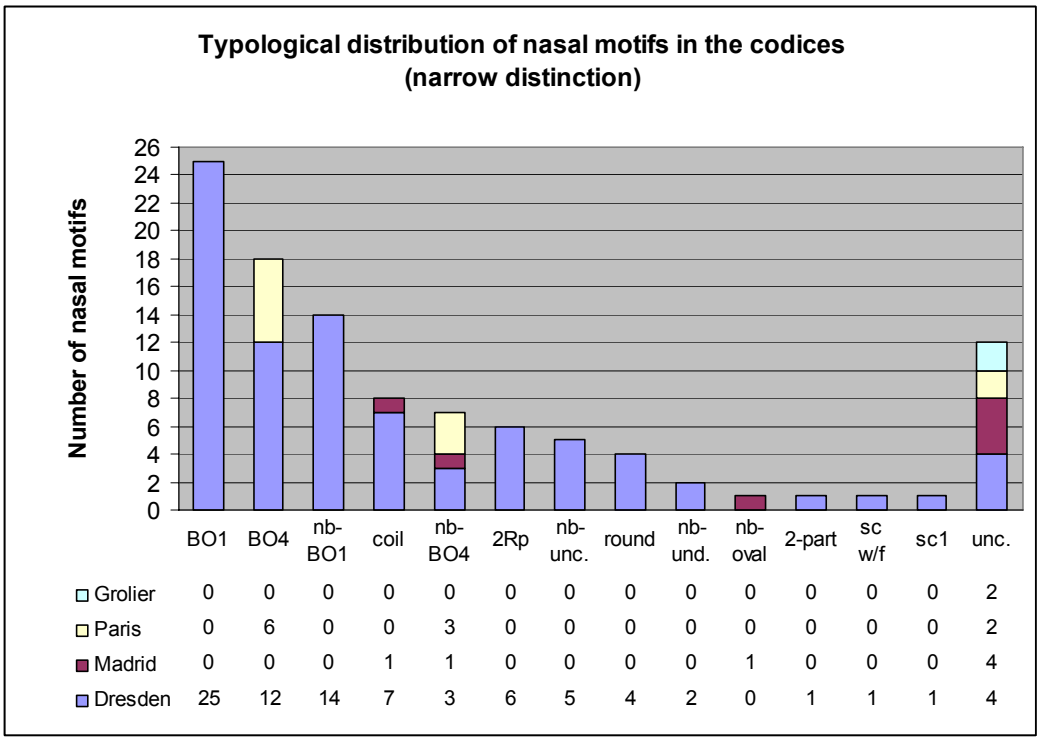
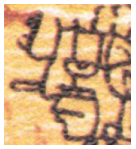
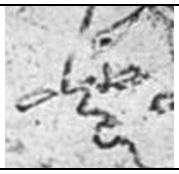
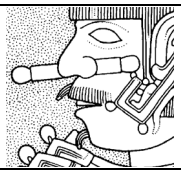
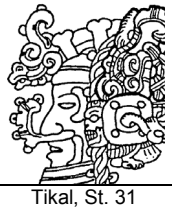
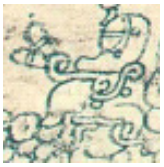
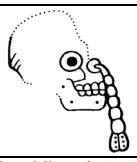

Typological distribution of nasal motifs in the codices (narrow distinction)
Number of nasal motifs
26
24
22
20
18
16
14
12
10
8
6
4
2
0
BO1 BO4 nb-BO1 coil nb-BO4 2Rp nb-unc. round nb-und. nb-oval 2-part sc w/f sc1 unc.
Grolier 0 0 0 0 0 0 0 0 0 0 0 0 0 2
Paris 0 6 0 0 3 0 0 0 0 0 0 0 0 2
Madrid 0 0 0 1 1 0 0 0 0 1 0 0 0 4
Dresden 25 12 14 7 3 6 5 4 2 0 1 1 1 4

Chart 52: Typological distribution of nasal motifs in the codices (narrow distinction)

Table 111: Comparison of different types of nasal motifs in the codices and other media

	Dresden:	Madrid:	Paris:	Grolier:	Ceramics:	Other media:	
Image:				—			
Source:	Dresden 7c:3	Madrid 34b:6	Paris 7a:2		K5002	Seibal, St. 10	Tulum, Mural 1, Int. E wall, Str. 5
Typology:	nb / nb-BO4	nb / nb-oval	nb / nb-BO4		2nm / 2nm BO4	nb / nb-BO1	nb / nb BO1
Agent:	God H	Maize God?	?		Maize God?	Aj B'olon Haab'tal	?
Publication:	Kumatzim Wuj Jun: Códice de Dresde 1998	Codex Tro-Cortesianus 1967	Codex Peresianus 1968		Kerr 1994: 641	Graham 1996: 32	Graham 1992: 108
Image:			—	—			
Source:	Dresden 11b:1	Madrid 96b:2			K8262	Tikal, St. 31	Mayapan, St. 1
Typology:	coil	coil			ds?	unc.	unc.
Agent:	Sun God	?			human? head	Yax Ehb' Xook	?
Publication:	Kumatzim Wuj Jun: Códice de Dresde 1998	Codex Tro-Cortesianus 1967			Kerr 2000: 1020	Schele 1990: 77	Martin & Grube 2000: 228 (drawing: L. Schele)
Image:		—	—	—			
Source:	Dresden 65a:2				K3248	Ek Balam, Capstone 6	PNK (DMU incised bone)
Typology:	2 bones / BO1				2 bones / BO3	2 bones / BO1	2 bones / BO1
Agent:	Chaahk				K'awiil	K'awiil	Itzamnaaj (av.)
Publication:	Kumatzim Wuj Jun: Códice de Dresde 1998				Kerr 1992: 398	Grube, Lacadena, and Martin 2003: II-16 (dr: A. Lacadena)	author photo
Image:		—	—	—			
Source:	Dresden 12b:2h				K4464	Tikal, St. 31	
Typology:	2 bones / BO1				2 bones / BO2	2 bones / BO1	
Agent:	parrot head				jaguar	jaguar head	
Publication:	Kumatzim Wuj Jun: Códice de Dresde 1998				Kerr 1992: 498	Schele 1990: 97	
Image:	—		—				
Source:		Madrid 111c:3		Grolier, p. 2	K5017	Yaxchilan, Lnt. 45	
Typology:		unc.		unc.	unc.	unc.	
Agent:		Death God		Death God	Death God	skull (belt ornament)	
Publication:		Codex Tro-Cortesianus 1967		Coe 1973	Kerr n.d.a.	Graham 1979: 3:99	

6. CASE STUDY: PAIRED SCENES INVOLVING NASAL MOTIFS IN CERAMICS

There are numerous scenes in Maya ceramics where parallel characters are portrayed on both sides[127] of the vessel. The characters frequently appear to be the same individual or entity with subtle differences, as in K2598 (Figure 108). In some cases, as in K3863 (see Figure 109), the characters are different in form but rather than being unrelated individuals, they are manifestations of the same entity (anthropomorphic Itzamnaaj and avian manifestation of Itzamnaaj).

Figure 108: Late Classic Phase 1-2 Zacatel ceramic group cylindrical vase (photo by Justin Kerr [file no. K2598a])

[127] I use the term 'side' to refer to vertical halves of vases and bowls that are composed of two distinct scenes separated by visible or invisible dividers. Being spherical in (horizontal) shape, vases and bowls do not – in reality – have sides, and this term is only used in relation to vessels that illustrate two divisible scenes. Vases and bowls that portray a sequence of more than two designs or scenes are considered to be a separate class of pictorial arrangement. Such vessels can, of course, illustrate a progression or a narrative, but not in the same sense as vessels divided into two scenes. Also, what needs to be taken into consideration is the fact that in most cases one can only speak of scenes that appear on one or the other side of the vase, but not of "first scene" and "second scene" unless a strong argument can be made that either one of the scenes precedes the other one in the supposed (emic view of the) narrative.

Figure 109: Early Classic Phase 3 Plano-Relief (T:V) tripod vase (photo by Justin Kerr [file no. K3863])

Vases and bowls with such parallel scenes can either be interpreted as a mere repetition of the same entity on both sides of the vessel, or representations of different manifestations of the same entity, as seems to be the case with vases on which both sides portray next to identical scenes or entities (see, for example, K761 in Figure 110). The arrangement of such scenes is somewhat parallel to ceramics portraying, to some extent, static images of various entities and designs (as in the case of K6616, for example; see Figure 111).

Figure 110: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (photo by Justin Kerr [file no. K761])

Figure 111: Late Classic Phase 2 Black and White Style (Zacatel ceramic group: cream-ground Codex-style) cylindrical vase (photo by Justin Kerr [file no. K6616])

However, there is a class of pictorial ceramics on which the one side of the vessel is markedly different from the other one. In all likelihood, these vessels were considered to be read or viewed as a narrative, as is the case, for example, in K1196 (see Figure 112). In addition to scenes or sets of scenes on which the narrative component is somewhat transparent, there are numerous pictorial ceramics on which the two scenes are only moderately different. The differences may be in the posture, garment, facial expression, or physical attributes of the individuals. Also, the characters may hold different objects in the two scenes or hold similar objects in different positions. Moreover, what is significant in the light of the present study, is the fact that there are paired scenes that are otherwise moderately analogous, but differ in the shape (type) of nasal motifs. And – more importantly – there are vessels on which the scene on the one side of the vessel portrays nasal motifs while the scene on the other side does not.[128]

Figure 112: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (photo by Justin Kerr [file no. K1196])

The reasons for the existence of nasal motifs on only one of the two scenes can be numerous. First of all, such ceramic vessels need to be scrutinized in detail to expose possible physical reasons for the absence of nasal motifs on one of the scenes. The critical area on the surface of the vessel can be eroded, weathered, or overpainted. Also, the vessel may be (or may have been) broken in the critical area. When these possible physical reasons are ruled out, there yet remains the possibility of accidental or random omission of the nasal motif in one of the scenes. However, when the omission (or presence) of the nasal motif is pronounced or if there is a pattern of various ceramic vessels portraying paired scenes with nasal motifs on only one side of the vessel, the chances are that the omission (or addition) of nasal motifs is not accidental.

To examine the overall pattern of paired scenes including or excluding nasal motifs, an analysis was carried out on 1584 ceramic vases and bowls in the Kerr corpus (Kerr 1989, 1990, 1992, 1994, 1997, 2000, and n.d.a.).[129] Out of the 1584 vases and bowls, 371 (~23.42 %) portray parallel or comparable scenes on both sides of the vase or bowl. Out of these 371 vessels, 174 examples (~46.90 %) do not show any nasal motifs on any of the principal agents. Examples numbering 132 (~35.58 %) portray nasal motifs on parallel principal agents on both sides of the vessel, i.e., on both agents in the case of vessels with one pair of agents, and on one or several pairs of parallel agents in the case of vessels with more than one pair of matching agents. In 41 instances (~11.05 %) only one of the parallel principal agents has a nasal motif, and in 24 cases (~6.47 %) the critical area of the vessel is unclear, overpainted, eroded, weathered, or broken beyond recognition. In the case of the 132 vessels portraying nasal motifs on parallel principal agents on both sides of the vessel, there are 99 cases

[128] In addition to ceramics, there are other potential examples of parallel scenes with contrasting iconographic aspects that in all probability have narrative implications and associations, such as the incised bones from Burial 116 at Tikal, mentioned in Chapter 5.5.6 (see also Chapter 7).

[129] Excluded from the inventory are ceramic dishes (plates), duplicate entries, non-Maya ceramics, and items that appeared in the Kerr database (Kerr n.d.a.) after closing the number of ceramic vessels that was to become the ceramic corpus of the present study (on October 20th, 2003).

(75.00 %) where the nasal motif type is the same on both/all agents, 21 cases with minor variation in the type of the nasal motifs, and 12 cases with major differences in the type of the nasal motifs.

Another survey was made to include only anthropomorphic figures (human and humanlike figures and anthropomorphic deities). The statistics are somewhat parallel to the first data set, although some variance can be discerned. Instances in this second data set will be examined next, especially in relation to vessels on which only one of the parallel principal agents has a nasal motif, and to vessels portraying nasal motifs on parallel principal agents on both sides of the vessel with major differences in the type of the nasal motifs.

Table 112: Ceramic vases and bowls portraying parallel scenes in the Kerr corpus of Maya ceramics

vases/bowls with parallel or comparable scenes on both sides of the vase/bowl:		
vases/bowls without nasal motifs on principal agents	174	46.90%
vases/bowls portraying nasal motifs on parallel principal agents on both sides of the vase/bowl	132	35.58%
vases/bowls portraying nasal motifs only on one of the parallel principal agents on both sides of the vase/bowl	41	11.05%
vases/bowls on which the nasal area of one of the principal agents is eroded or otherwise indiscernible	24	6.47%
total:	**371**	**100.00%**

vases/bowls portraying nasal motifs on parallel principal agents on both sides of the vase/bowl:		
same nasal motif type	99	75.00%
minor difference in the type of the nasal motif	21	15.91%
major difference in the type of the nasal motif	12	9.09%
total:	**132**	**100.00%**

vases/bowls with parallel or comparable scenes on both sides of the vase/bowl (data set: human and humanlike figures and anthropomorphic deities):		
vases/bowls without nasal motifs on principal agents	97	39.59%
vases/bowls portraying nasal motifs on parallel principal agents on both sides of the vase/bowl	94	38.37%
vases/bowls portraying nasal motifs only on one of the parallel principal agents on both sides of the vase/bowl	35	14.29%
vases/bowls on which the nasal area of one of the principal agents is eroded or otherwise indiscernible	19	7.76%
total	**245**	**100.00%**

vases/bowls portraying nasal motifs on parallel principal agents on both sides of the vase/bowl (data set: human and humanlike figures and anthropomorphic deities):		
same nasal motif type	70	74.47%
minor difference in the type of the nasal motif	16	17.02%
major difference in the type of the nasal motif	8	8.51%
total:	**94**	**100.00%**

One of the aspects crucial in the interpretation relating to the meaning of nasal motifs is the alteration of individuals or set of individuals with and without nasal motifs. These scenes can be regarded as 'minimal pairs' – not unlike in (any) language in which a contrast of one phoneme makes a difference in the meaning of the word. A set of these paired scenes will be examined next.

Figure 113: Late Classic Phase 2(?) Zacatel Cream-polychrome cylindrical vase (photo by Justin Kerr [file no. K8335])

K8335 (see Figure 113) is an unprovenienced Late Classic Phase 2(?) Zacatel Cream-polychrome cylindrical vase with red, brown and black on cream slip. The vase is composed of two parallel scenes on opposite sides of the vessel with some differences in the iconography. The hieroglyphs appear to be pseudoglyphic in nature. The vase shows two characters in a similar pose. The differences in the two scenes are the following: (1) the figure on the left (in the roll-out photo) holds an object with a knot whereas the figure on the right holds a similar object without a knot (compare to K5126, K5437, K5794, and K8416); (2) the hand position is different (in all likelihood merely due to the composition of the image on the right with the feathers of the headdress appendage occupying half of the vertical space before the figure); (3) the loincloth is somewhat, but not significantly, different; (4) the headdresses are different: the figure on the left has a zoomorphic dragon-like headdress appendage whereas the figure on the right has a headdress appendage with feathers; (5) the figure on the left has a nasal motif but the figure on the right does not.

Concerning the presence and absence of nasal motifs in the two scenes, it is worth noticing that although the figure on the right does not have a nasal motif, a similar motif is to be found in the upper right corner of the frame, behind the headdress. The placement of such motifs (that are parallel to nasal motifs) in other contexts is not unusual, as there are numerous examples in ceramics where such motifs are placed around the headdress or around the head of the characters (see, for example, K771, K1202, K1204, K1213, K1260, K1349, K1496, K2067, K2583, K2713, K2797, K2970, K3044, K3066, K3248 [see Figure 114 in the present volume], K3410, K3536, K3827 [see Figure 115 in the present volume], K4585, K4603, K4617, K4660, K4717, K5000, K5001, K5004, K5034, K5064, K5092, K5204, K5354, K5492, K5500, K5605, K5606, K5615, K6062, K6290, K6426, K6435, K6999, K7012, K7432, K7447, K7524, K7602, K7750, K8015, K8246, K8334, K8425, K8450, K8468, K8485, and K8556).

Figure 114: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (photo by Justin Kerr [file no. K3248])

Figure 115: Late Classic Phase 2 Chama Style (T:V) bowl (photo by Justin Kerr [file no. K3827])

Moreover, there are ceramics portraying motifs or designs analogous to nasal motifs all over various scenes. These motifs are frequently associated or attributed to various entities but also to *prima facie* inanimate items, such as headdresses, headdress appendages (such as flowers, feathers, and leaves), precious or valued articles, such as books, bundles, thrones, and deity effigies, and also to flames or smoke emanating from various entities or items (see Figure 116 and Figure 117). Parallel motifs are also found in other contexts forming parts of various designs, such as floral arrangements or motifs (see Figure 118), as already discussed in Chapter 4.1.

Figure 116: Late Classic Phase 2 Chama style (Chama Polychrome: Orange-slipped Variety) cylindrical vase (photo by Justin Kerr [file no. K8468])

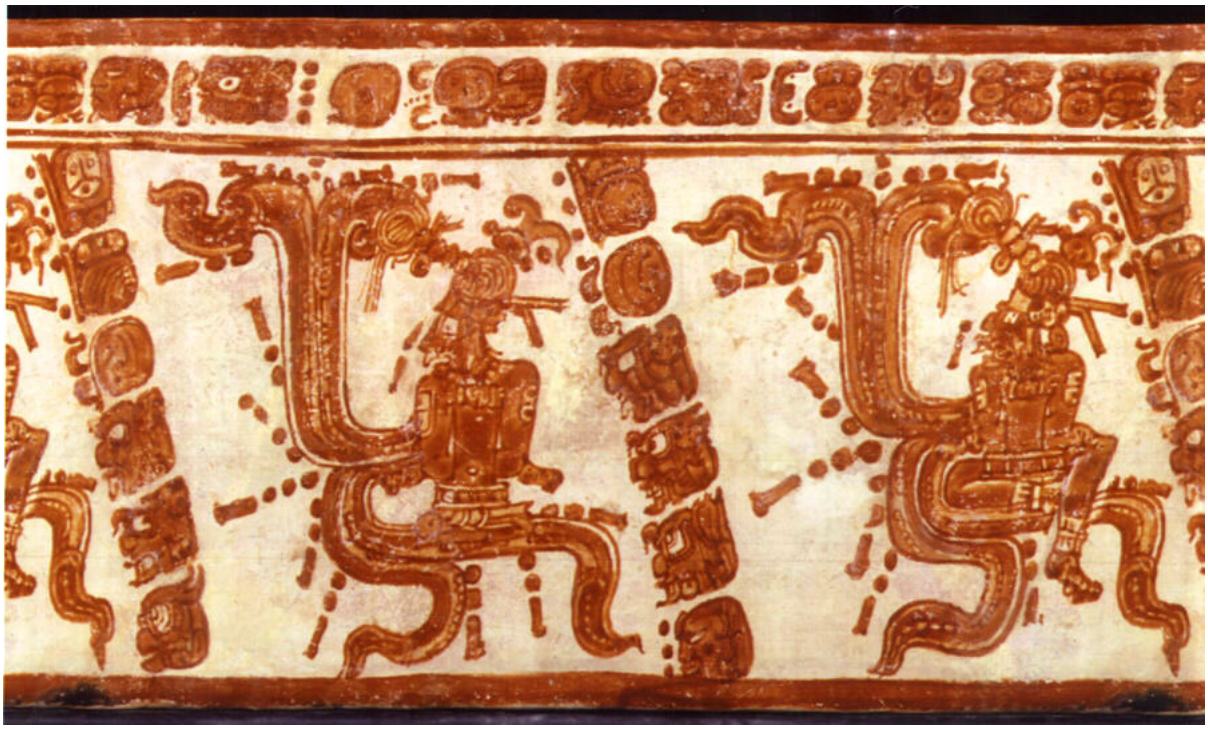


Figure 117: Late Classic Phase 2 (Cabrito Cream-polychrome: Cabrito Variety) cylindrical vase (photo by Justin Kerr [file no. K6755])

Figure 118: Lower register of K4905 (adapted after a photo by Justin Kerr)

Returning to K8335 (Figure 113), the absence of a nasal motif of the other figure may be accidental or intentional. The headdress foliation of the figure on the right does not leave too much space for a nasal motif, which may be another reason for the omission of the motif (however, only in the case the existence of a nasal motif in this particular scene or pair of scenes is optional or inconsequential). To further examine the case, it is worth looking at other scenes that portray nasal motifs on only one of the parallel characters in paired scenes.

In K956 (see Figure 119), two standing individuals, a male and a female figure, are shown on both sides of the vase. The differences in the garments are not striking, except for the fact that the headgear of the male figure is different in the two scenes (granted the two male figures portray one and the same individual). The male figure on the left (in the roll-out photo) has a netted God N (Pawahtuun)[130] type headdress and the figure on the right has a brimmed hat with a tassel.[131] The individual on the left

[130] Whether the male figure portrays an aged human individual or a deity is irrelevant at this stage of the analysis of the scene(s).

[131] In a parallel scene in K5005 (see Figure 121), the two male figures have next to identical headdresses that are relatively comparable to the netted headdress of the male figure in K956. Compare the headdress to K1196 also (see Figure 112).

holds an object that, in all likelihood, is a drinking vessel, and he has an oval-shaped nasal motif which parallels the nasal motifs of the female figure(s). The male character to the right does not have a nasal motif.

Figure 119: Late Classic Phase 2(?) (T:V) cylindrical vase (photo by Justin Kerr [file no. K956])

The hand position of the female figures is next to identical but the hand position of the male figures differs considerably. The figure holding the vessel has an outstretched left hand pointing down at an angle, and a right hand – or, what appears to be another left hand – holding the vessel. The hand is in an awkward and physically impossible position to hold the vessel – in all likelihood an unintentional choice by the painter of the vase. The position of the hands of the figure to the right is reminiscent of some of the sculptured portraits from the upper façade of Temple 22 at Copan (see Figure 120 and Maudslay 1974 [1889-1902]: Vol. I: Plates 17a and b, and Robicsek 1972: Plates 200 and 202)[132] that in all likelihood portray young images of Maize God (Schele and Miller 1986: 154).

[132] Maudslay (1974 [1889-1902]: Vol. V: 29) believed that the sculptures are portraits of singing girls: "Three female figures, standing out in full relief from the waist upwards […], with the left arm held across the body and the right hand extended in front, palm outwards, as if about to clap hands when in the act of singing, had been ranged along the upper part of this wall; and broken pieces of similar figures, found in other places, lead me to suppose that this decoration was continued all round the temple".

Figure 120: Sculptured portrait from the upper façade of Temple 22 at Copan (photo by Justin Kerr [in Schele and Miller 1986: Plate 57])

The absence of a nasal motif in the other scene is either unintentional or deliberate. The position of the right hand of the male figure to the right is in the same position as the would-be nasal motif. However, if the presence of a nasal motif would have been meaningful, essential, or imperative for the interpretation and understanding of the scene, the artist would certainly have found a means to incorporate it in the scene by leaving a larger gap between the face and the hand or, conversely, lowered the hand down enough to leave room for the nasal motif. Although difficult to verify, the absence of a nasal motif in the other scene could be deliberate, and the two scenes would constitute a narrative. The question still remains, which one of the two scenes is to be 'read' first.

Although lacking the stylistic nuances of K956, another vase with a parallel imagery, K5005 (see Figure 121), does not show nasal motifs on any of the figures. Although the characters in K5005 appear to be the same as in K956, the pictorial theme of K5005 is different in relation to the posture of the male figure and the objects held in his hand, and cannot be connected, without reservations, to the pictorial theme of K956.

Figure 121: Late Classic cylindrical vase (photo by Justin Kerr [file no. K5005])

K1561 (see Figure 122) is an unprovenienced Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase with red and black on cream slip. The vase is composed of two parallel scenes on opposite sides of the vessel with subtle differences in the iconography. The two scenes are flanked by vertical columns portraying *Tzuk* heads, or variants of God C (Schele and Grube 1991; Schele and Mathews 1998: 316, 417; Taube 1998: 438). Between the two columns, there are two human figures – or deities in human form – in parallel posture, holding tapering objects with

feathers. The characters are seated cross-legged on a bench or throne with a jaguar pelt cushion on the back of the other figure. In all probability the two images portray the same individual.

Figure 122: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (photo by Justin Kerr [file no. K1561])

Both figures have similar loincloths and comparable headdresses, although the figure on the left (in the roll-out photo) has an additional bone-like appendage attached to the front of the headdress. Both headdresses are supplemented with motifs parallel to type '2-part' nasal motifs. Also, in the left scene, there is a motif hovering above the feathers of the item held by the individual, and another one in the upper right corner. These motifs are parallel to type '3-part' nasal motifs. Note also that the *Tzuk* heads have nasal motifs that correspond to the internal design of the third element in the two aforementioned motifs (type 'ab' in the typology of nasal motifs).

In addition to the two floating motifs in the left scene, the figure in the same scene has a nasal motif, whereas the individual on the right is portrayed without one. Also, there is an additional item or entity attached to the object held by the figure on the left. Justin Kerr (n.d.a.) has identified it as a bird, but the diagnostic details are too indistinct for a proper identification (however, in K8201 a similar object appears to be a shell and in K1343 an animal – possibly a bird – head). For a related iconography, see K1651 (Figure 123).

Figure 123: Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical tripod vase (photo by Justin Kerr [file no. K1651])

K1273 (see Figure 124) and K6749 (see Figure 126) are unprovenienced Late Classic Phase 3 Molded-carved (T:V) cylindrical vases from the same mold (see also Figure 125 for a drawing of K1273). The vases are composed of two parallel scenes on opposite sides of the vessels. On both sides of the vessels, there are four individuals facing each other in pairs. Both scenes show the upper left figure and the lower left figure presenting objects to the characters facing them.

Figure 124: Late Classic Phase 3 Molded-carved (T:V) cylindrical vase (photo by Justin Kerr [file no. K1273])

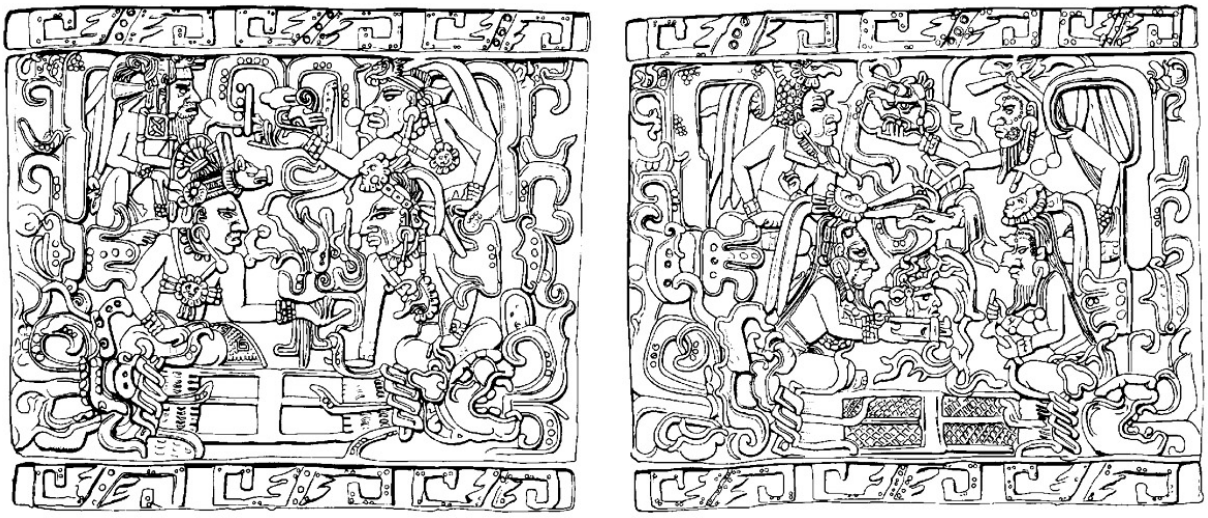


Figure 125: Drawing of K1273 (drawing by Diane G. Peck [after Coe 1982: 119]; order of the two scenes reversed)

Figure 126: Late Classic Phase 3 Molded-carved (T:V) cylindrical vase (photo by Justin Kerr [file no. K6749])

In the scene on the left (in the roll-out photo), the object (or assemblage) held by the upper right-hand figure is composed of the number 9 followed by an unidentified design on top of a hand. A bifurcated stream of smoke or fire is emanating from this assemblage. In a parallel position in the right-hand scene, the object held by the individual is a *K'awi(i)l*[133] head. Due to the parallel imagery, Coe (1982: 118) identified the assemblage in the scene on the left as "an allograph […] of God K's name, for it begins with the number "9" and ends with an outstretched hand, **cab**". Coe (*ibid*.) concludes that "[i]t must be the real name of God K, Bolon Dzacab ("Nine Generations")".[134]

The object held by the individual below this assemblage is evidently a zoomorphic head of the 'Jester God' or *Sak Hunal* (Schele 1991a: 23-24), which has an anthropomorphic (or theomorphic) counterpart in the other scene. The 'other' head (Coe's [1982: 118] 'eagle head') behind the alleged anthropomorphic Jester God head in the drawing of K1273 (see Figure 125) is probably misdrawn as it appears not to be in the actual vase (based on the examination of the photo of the vase).

[133] The second /i/ in the name K'awi(i)l is written here in parentheses due to the fact that at this point in time (Late Classic Phase 3) long vowels were being shortened in certain phonological contexts (Alfonso Lacadena, personal communication 2001). Examples of the word K'awi(i)l written with a short /i/ are found, for example on Ballcourt Markers 3 and 4, and Altar 23 at Caracol, where the word is written with a phonetic complement **li**, instead of **la** (Helmke and Kettunen 2006).

[134] This identification is in all probability valid as relates to the association of Late Classic *K'awi(i)l* with Postclassic *Bolon Dzacab* (*B'olon Tz'akab'*) and the colonial *Bolon Zacab* mentioned by Landa (Taube 1992: 73). If the assemblage is in actual fact meant to be read (and if the reading is *B'olon Tz'akab'*), the designs held in the hand of the individual should be hieroglyphs composed of number **9**, syllable **tz'a** or logogram **TZ'AK**, and logogram **KAB'** or syllables **ka** and **b'a**. However, none of the standard **tz'a** signs seem to be present, unless the three elements between the index and middle fingers (see also K6749) are to be understood as the upper part of T366 **tz'a** (which would be stretching the argument) or unless the sign above the hand sign is a variant of a **tz'a** sign. Also, the hand sign is read as **K'AL**, and even if it were to signify hand *in general*, it would be **K'AB'** with a glottalized /k/ rather than **KAB'**. However, the fact still remains that the assemblage is apparently somehow tied into the concept of B'olon Tz'akab', although Schele (n.d., No. 4050) includes it in her collection of "white flower" images.

The general composition of the two scenes is relatively equivalent. The four figures in both scenes are flanked by the upper part of the heads (with eyes, supraorbital plates, and maxillae) of dragon-like creatures with chilopodous attributes. Below the figures, there is a double-headed bar with a dragon and a feline head, both emanating fire or smoke from their mouths. In K1273, the top and bottom of the scenes are decorated with doubled step-and-fret motif bands (Coe 1982: 116), whereas in K6749 the top and bottom of the scenes are plain.

The differences in the two sets of four individuals are numerous: (1) three out of four characters in the scene on the right have facial decorations (most likely tattoos; see Schellhas 1904a: 600 and Spinden 1913: 150), but none of the figures in the left scene have them; (2) the facial characteristics of figures are different; (3) the headdresses of parallel characters in the two scenes are either moderately or completely different; (4) three out of four characters in the right-hand scene have beards, but only one individual in the left-hand scene appears to have one; (5) the pectorals of the parallel figures are different; (6) the posture of the parallel individuals in the lower level of the scenes is different; and (7) all figures in the left-hand scene have nasal motifs whereas none of the characters in the right scene are assigned with them.

Whether the four characters portrayed in the two scenes are the same individuals in different temporal, or other type of stages, or whether they are different individuals, is an open question. In either case, however, the presence and absence of nasal motifs appears to mark some type of distinction in status, quality, state, condition, stage, position, or situation of the individuals. According to Coe (1982: 118) "[t]he manipulation of the major symbols of rulership – God K and the Jester God – suggests that some historical shift or descent of rulership is being commemorated." If this is the case, it still does not clarify the opposition of the presence and absence of nasal motifs in the two scenes as the presentation of the symbols of office are present in both scenes. If the two scenes portray the same event at two different moments in time (with different individuals), then the question still remains open as to why the individuals in the one scene have nasal motifs but the others do not. However, if this is the case, it is possible, although conjectural, that the contemporary characters are presented without nasal motifs and the (potential) precursors are marked with nasal motifs, or vice versa.

A similar arrangement is present in K2696 (a Late Classic Phase 3 Pabellon Molded-carved barrel-shaped vase from Seibal; see Figure 127) and in K4635, K4966, and K6575, which are the product of the same mold as K2696. There are only two individuals per scene in these vases, but the contrast of the existence and absence of nasal motifs is present as well. The vases illustrate two nearly identical scenes where two human (or most likely anthropomorphic deities) are facing each other. Both figures have broad-brimmed hats with avian heads on top of them, and cape-like garments that almost look like wings. The facial characteristics of the figures are aged with intense curvature on the cheeks. They all appear to have Roman noses, large god eyes, and god markings on the thighs. The figures are seated half cross-legged (with one leg stretched out and the other leg bent sideways) on top of monstruous skeletal heads that emit fire or smoke from their nostrils. The figures hold (or are at least positioned before) chilopodous dragon heads whose maws are open. The individuals in the right-hand scene (in the roll-out photo) are also flanked by two dragon-like creatures whose eyes and part of the snout are visible. As with the previous set of vases (K1273 and K6749), the composition is contrasted with the presence and absence of nasal motifs.

Figure 127: Late Classic Phase 3 Molded-carved (Pabellon Molded-carved: Variety Unspecified) barrel-shaped vase from Seibal (photo by Justin Kerr [file no. K2696])

K8416 (see Figure 128), an unprovenienced Late Classic Phase 2 (T:V) bowl with red, black and orange on cream slip, shows two images of the same human individual (or anthropomorphic deity) separated by two columns. The characters are portrayed from the waist up, holding different objects in their hands. In both examples, the individuals are portrayed in a nearly identical posture with a same type of headdress, body paint, and ornamentation. The figure on the left (in the roll-out photo) is leaning forward slightly more than the figure on the right, and he is rendered with a somewhat different facial expression. The figure on the left holds a broad-rimmed vessel with three round articles, possibly tamales, on top of it in his left hand, whereas the character on the right holds a wrapped bundle in his left hand. The left figure has an oval nasal motif with a possible counterpart next to the alar groove of his nose. The right figure is not assigned with a nasal motif.

Figure 128: Late Classic Phase 2 (T:V) bowl (photo by Justin Kerr [file no. K8416])

K7447 (see Figure 129) is an unprovenienced Late Classic Phase 2 Tikal Area Style (T:V) cylindrical vase with orange, red, pink, gray and black on cream slip. The vase is composed of two parallel scenes on opposite sides of the vessel with subtle differences in the iconography and hieroglyphic texts. The two scenes are flanked by vertical columns with three diagonal bands that have black spots on them (in all likelihood representing jaguar pelts), and by two vertically positioned *Yax* signs on both columns.[135] Between the two columns, there are two human figures – or deities in human form – in parallel posture. In all probability the two images portray the same individual. The characters are

[135] Columns like these are known to represent pillars or doorjambs that are customary features of so-called vaulted range structures (Reents-Budet 2000a: 1024 and 2000b: 204-213). These types of buildings are typical of Classic Maya royal palaces and the courtly scenes that are depicted taking place in them (Reents-Budet 2000b: 204-213).

seated cross-legged on a throne or bench embellished by round designs. Between the supports of the bench, there is apparently a cloth-wrapped bundle with round designs.

Figure 129: Late Classic Phase 2 Tikal Area Style (T:V) cylindrical vase (photo by Justin Kerr [file no. K7447])

The characters are seated with their backs on jaguar pelt cushions. Before them, placed on the surface of the bench bordering the columns, are two stacked objects, possibly codices. Both characters hold objects in the form of a human face – most probably masks – in their outstretched left hands. The right hand is turned up, and rotated into an awkward and physically next to impossible position with the back of the hand facing the viewer. The thumb and index fingers are crossed with the index finger and little finger outstretched. Both figures have similar garments: a decorated red and white cloth around the waist (extended loincloth). The headdress is composed of red cloth held together with an orange, black and white knot-like device. A netted part of the headdress stretches out to the back, and a floral appendage with feathers extends to the front of the figure.

The frontal appendage has two designs or motifs hovering on both sides of the feathers next to the supposed floral element of the headdress. These designs are parallel in shape to the nasal motif that is positioned in front of the nose of the left-hand figure (in the roll-out photo). The character on the right is portrayed without a nasal motif. On top of the headdress, a zoomorphic head is attached to the assemblage. The head has a crescent-shaped supraorbital plate with two minute oval elements protruding from the front of the crescent. The snout of the head is elongated with a detectable molar tooth or fang. The mandible of the creature is not present. The zoomorphic head in the headdress of the left-hand figure has a slightly downturned snout whereas the head in the headdress of the right-hand figure has an upturned snout. Below the snouts of the zoomorphic crescent-headed (Jester God) appendages, there is another floating design or motif. The motif is in all likelihood associated with the zoomorphic head – rather than the protruding floral-foliaceous appendage – as the color matches with the head and it is slightly different in shape and distinct in color from that of the other two motifs associated with the headdress appendage. Also, in comparison with other scenes with parallel zoomorphic heads, the heads are frequently portrayed with similar motifs hovering underneath the snout of the head.

The characters are also similar with regard to other decoration. Both have their upper bodies painted red from shoulders to neck and cheek. Also, both have similar types of ear ornaments, wristlets, and

pendants, although the view of the pendant of the right-hand figure is in part obstructed by the left hand of the character. The background (or other elements floating around) in the two scenes is somewhat different. The left scene portrays two black and white quatrefoil, flower-like designs and a pair of two white, round designs with parallel black stripes, whereas the right scene shows two sets of round designs, also with parallel striping.

A note on the hieroglyphs on K7447

Regarding the hieroglyphs on K7447, the two vertical columns appear to be identical in composition. However, in addition to the three corresponding glyphs, the scene on the right illustrates another hieroglyph below the left hand of the figure. The glyph compound is composed of three signs. The first seems to be the number **6**, the second appears to be a **YAX** sign (see below for other possibilities), but the third sign is somewhat difficult to identify, although it has all the diagnostics of a **WINIK** sign. A parallel structure can be found on the capstone of Vault 18, Room 62, Structure 1, Ek Balam,[136] where a calendrical collocation **tu-9-YAX-WINIK-ki** is written at A2 (see Figure 131).

Figure 130: K7447: C1 (background removed)

Figure 131: An example of month name *Yax* written as YAX-WINIK-ki on Capstone 18: A2 (Cover of Vault 18), Room 62, Structure 1, Ek Balam (after Lacadena 2002: Fig. 16)

However, whether the glyph compound on K7447 is calendrical or not is open to discussion. If the glyph compound is a *Haab'* date, it would mean that there is Yukatekan influence in the text.[137] However, as the ceramic vessel itself is a Tikal area style vase, this is doubtful. Also, to have a solitary "month" sign on a ceramic vessel seems somewhat anomalous. Another possibility for the second sign is **TZUK** (Christophe Helmke, personal communication, 2005), yielding a plausible ethnonym **6-TZUK-WINIK**. However, although

[136] Date of the monument (according to Lacadena 2002): 11 Chuwen 9 Yax (9.18.3.15.11).

[137] To quote Lacadena (2002): "The Yax month usually appears in texts of the Classic Period in the form of **YAX-SIHOM**?**-(ma)** Yax Siho'm, which would represent the Cholan name. The writing of this name in the form of **YAX-WINIK-ki** instead of **YAX-SIHOM**?**-(ma)** in Cover of Vault 18 from Ek' Balam, is anomalous. Even though according to the sources, the Yucatecan word for "month" in colonial times seems to have been winal, the truth is that whenever the logogram "month" is documented throughout the Classic Period in northern Yucatán with a final phonetic complement, this invariably is **ki** and not **la**, pointing to winik as the noun used for "month". Even in Chichén Itzá, in the Hieroglyphic Band from the Red House, in a semantically controlled context where the word for "month" is expected, this is written like **wi-ni-ki**, winik. Taking this into consideration, it is possible then that winik, in the example **YAX-WINIK-ki** should simply stand for "month", thus leaving only **YAX** as the sole definite denomination for it. Yax – without Siho'm or any other added feature – is present in the Yucatecan list of months recorded by Bishop Diego de Landa in the XVI century. Yax, or better yet Ya'ax, with a re-articulated vowel, is indicating the use of the Yucatecan language in this text. The Ek' Balam example would add up to other peculiar cases, like when during the Classic Period the name of the months are written following the Yucatecan list and not the Cholan, as documented in sites like Xcalumkín (**K'AN-K'IN-ni**, K'ank'in, instead of Uniiw) and Chichén Itzá (**wo**, Wo', instead of Ik'at)."

the second sign is somewhat indiscernible, the middle vertical line of a **TZUK** glyph, as a rule, extends all the way from the bottom to the top of the glyph, which is not the case in the second glyph of the compound on K7447. Besides the vertical texts and the solitary glyph, the vessel is painted with a rim text that appears to be pseudoglyphic, although the left part of the recurring set of two signs appears to be comparable to T1016 *K'uh*. The vertical text on the two scenes appears to be the same:

A/B1: **7**-? ("MANIK'")
A/B2: **5-IK'-AT** ("WO")
A/B3: **pa-?-ja**

The second sign in the glyph compound at A3 and B3 (see Figure 132) is somewhat unclear. In the left frame (in the roll-out photo), it is to some extent more detectable than in the right frame, but it still lacks definite identification. However, testing various possibilities for the second sign, the only productive result were <**ta**> (T103/113), <**sa**> (T630), and <**ka**> (T25) signs, yielding verbal roots *pat-*, *pas-*, and *pak-*, respectively. The third sign is evidently a <**ja**> sign with a possible infixed <**la**> sign.

Figure 132: K7447: A3 and B3 (background removed)

If A/B3 is composed of <**pa**>, <**ta**>, <**la**?>,[138] and <**ja**> (T586:103/113:[178]181), the outcome would be *patlaj*. The verbal root *pat-* derives from Proto-Mayan **pat-* and is glossed as "formar, hacer" / "to construct, to build" according to Kaufman and Norman (1984) and Kaufman and Justeson (2003).[139] In Classic Maya texts the verbal root *pat-* and its derivatives have been attested in numerous occurrences and forms, including the positional verb *patlaj* (Stuart 1998b: 381-384; Lacadena 2002; Boot 2002; Zender n.d.). If this identification is correct, the analysis of the verb would be the following:

transcription:	**pa-ta-[la]ja**
transliteration:	*patlaj*
morphological segmentation:	*pat-l-aj-Ø*
morphological analysis:	form-PV-THM-3SA[140]
translation:	"it was constructed / built / formed / fashioned"

This verbal expression, albeit without an accompanying object, either refers to the action associated with the mask held by the individual(s) portrayed in the two scenes or to a more general concept in the Maya cosmovision.[141]

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[138] The measurements of the two glyphs are as follws: the verb in the first column: H: ~1.9cm; W: ~1.6cm; the verb in the second column: H: ~1.8cm; W: ~2.0cm. This leaves approximately a 0.7 by 0.5cm space for the potential infixed <**la**>.

[139] Other roots, derivatives, and dictionary entries include Proto-Cholan **pät-* "to construct, build" (Kaufman and Norman 1984 and Kaufman and Justeson 2003), Ch'olti' *pat-a* "[to] form, shape" (Morán 1695), Ch'orti' *pahri* "[to] shape, fashion, carve, build" (Wisdom 1949), Yukatek *pat* "hacer ollas, cántaros y otras vasijas y cosas de barro, de cera o masa" and "formar, dar forma a alguna cosa" (Ciudad Real 1984); Itzaj *pät-b'al-n-aj-ij* "he potted" (Hofling and Tesucún 1997).

[140] PV: positional verb; THM: thematic suffix; 3SA: 3rd person singular absolutive pronoun.

[141] The verb itself may be written with a positional *–laj* suffix (MacLeod 1984: 241-244; Bricker 1986: 160-165; Lacadena 2000: 166; Houston, Robertson, and Stuart 2000: 329, 333). This form (CVC-l-aj-ABS) appears to be older than the other positional *–wan* / *–waan* (CVC-wa[a]n-ABS), which was introduced to Classic Maya after the suffix *–l-aj* was formed (Houston, Robertson, and Stuart 2000: 333). According to Lacadena (personal communication, 2001), during the Late Classic period the division between the *–l-aj* and *–waan* suffixes of positional verbs was one of the indicators of linguistic traits to mark the boundary between Eastern Ch'olti'an and Western Ch'olan, respectively. According to Zachary Hruby (Houston, Robertson, and Stuart 2000: 333), the form *–wa[a]n* was introduced to the hieroglyphic discourse from Tabasco and northern Chiapas probably from the Chontal-speaking areas.

If A3 is composed of <**pa**>, <**sa**>, and <**ja**> (T586:630:181), the outcome would be *pa[h]saj*. In Ch'orti' (Wisdom 1949) *pasi* is glossed as "open or open up, break open, make an opening, induce a flow, make the body excrete"; in Ch'ol (Aulie and Aulie 1978) *pasel* is glossed as "salir (el sol)"; in Chontal (Keller and Luciano 1997) *pase* is glossed as "salir, quitarse" and as "ensuciarse, obrar", and *päse'* as "sacar de debajo de la tierra, desenterrar, arrancar"; and in Yukatek (Ciudad Real 1984) *pas* [pa's] is glossed as "sacar tierra y cosas así escarbando con las manos". In Proto-Tzeltal-Tzotzil (Kaufman 1972: 114) the verb **pas* is glossed as "hacer" ("to do, make, build"). The verbal root *pas*- and its derivatives have also been attested in Classic Maya texts (Stuart 1998b: 379; Wald 2000: 129; Lacadena and Wichmann 2004; Boot 2002). If A3 is composed as **pa-sa-ja**, instead of **pa-ta-[la**?**]ja**, the analysis of the verb would be the following:

transcription:	**pa-sa-ja**
transliteration:	*pa[h]saj*
morphological segmentation:	*pa[-h]s-aj-Ø*
morphological analysis:	open(?)[-PAS]-THM-3SA[142]
translation:	"it was opened(?)"

The third possibility, verbal root *pak*-, is not as productive as the aforementioned examples (in relation to the appearance or outline of the glyph *and* in relation to potential linguistic examples). The Ch'orti' verbal root *pak*- derives from Proto-Mayan *paq and Proto-Ch'olan *p@k "to bend, fold over; face down" (Kaufman and Justeson 2003). Wisdom (1949) has also *pak nar* "the bending over of the maize ears (as they will dry)" and *pakpakres* "make flexible, soften up". There are also other tempting entries in Wisdom (1949) that are associated to the iconography on K7447, such as *pak'* "hand-shaping, any shaped or molded object", *pak'i* "shape (with hands), mold, arrange things in proper order", *pak'i e tz'ihk'* "mold clay, shape pottery", but in all of these examples the plosive is /k'/ (i.e., glottalized) rather than /k/, so the root *pak'* cannot be taken into account unless the second sign at A/B3 is a <**k'a**> rather than <**ka**>, as proposed by Erik Boot (personal communication, January 2006). In this case, the analysis of the verb would be the following:

transcription:	**pa-k'a-ja**
transliteration:	*pa[h]k'aj*
morphological segmentation:	*pa[-h]k'-aj-Ø*
morphological analysis:	shape[-PAS]-THM-3SA
translation:	"it was shaped"

In addition to scenes that are marked with the presence and absence of nasal motifs on opposite sides of the vessel, there are vessels that portray parallel scenes with numerous individuals, whereof only one (or more, but not all) is assigned with a nasal motif. In K808 (an unprovenienced Late Classic Phase 2 Chama Style (T:V) cylindrical vase; see Figure 133), a procession of four human characters are portrayed on both sides of the vessel. The characters are evidently hunters with broad-brimmed hats and staffs or, more likely, blowguns (compare to K414, K1226, K1345, K3413, K4151 [see Figure 135], and K4546).

Figure 133: Late Classic Phase 2 Chama Style (T:V) cylindrical vase (photo by Justin Kerr [file no. K808])

[142] PAS: passive voice; THM: thematic suffix; 3SA: 3rd person singular absolutive pronoun.

The first three characters in the two scenes blow shell trumpets (compare to Figure 134) and the fourth carries a deer on his back, held by a tumpline. The connection of shell trumpets and deer is well established in Maya iconography (for other scenes with shell trumpets and deer or entities with deer attributes, see K531, K556, K771, K998, K1384, K1559, K1646, K1653, K1882, K2023, K2785, K2794, K4336, K7523, and K7794). In the scene to the right in K808, the person carrying the deer is assigned with a nasal motif, and so is the deer (below the muzzle). In the scene to the left, the nasal motifs are missing on both agents.

Figure 134: A Lakandon man from Monte Líbano blowing a shell trumpet to call his neighbors to a religious celebration in his temple (after Bruce 1975: Fig. 9)

Figure 135: Late Classic Phase 2 (T:V) cylindrical vase (photo by Justin Kerr [file no. K4151])

In addition to parallel scenes where nasal motifs are either present or absent, there are vessels that show nasal motifs on both (or all) agents, but with considerable difference in the shape (type) of the motifs. In K624 (an unprovenienced Late Classic Phase 2 (T:V) cylindrical vase with red, orange and black on cream slip; see Figure 136), two parallel figures are seated cross-legged on jaguar pelt cushions holding dissimilar objects in their hands. Both figures have similar loincloths, pectorals, wristlets, and body paint. The headdresses are, however, different in structure. Also, the figure on the right (in the roll-out photo) is crouching slightly, and he is rendered with a somewhat different facial expression from that of the other figure. However, in all probability the two images portray the same individual.

Figure 136: Late Classic Phase 2 (T:V) cylindrical vase (photo by Justin Kerr [file no. K624])

The figure on the left holds a broad-rimmed plate with an assemblage containing a round object, a shell(?), and a tube-like object with feathers, whereas the character on the right holds a bundle[143] with a knotted tapering, and a slightly bent object with feathers. The object in the right-hand scene is moderately parallel in shape with perforators, albeit without a personified head (see K793; K1362; K8665; Palenque, Temple XXI Platform and Temple of the Foliated Cross Tablet; and Yaxchilan, Lintel 13 and 14; see also Schele and Miller 1986: Pl. 72) and other tube-like pointed objects with feathers (see K1561 [Figure 122]; K1651 [Figure 123]; K2698; K3842; K4355; K8655; Caracol, Altars 12 and 13; and Piedras Negras, Stela 1) found in other scenes and other contexts in ceramics and in monumental art. The (assumed) feathers in the left-hand scene extend all the way close to the nose of the figure ending in a round design with two small round elements attached to it. Whether this object is meant to represent a mere feather protruding from the tube-like object or whether it is intended to represent a nasal motif (or both), is debatable.

The scene on the right shows a similar feather-like part of the object, but here the apex of the design looks as if it is unfurled, giving the impression of being a flower. Also, between this design and the nose of the figure, there appears to be an oval-shaped nasal motif. Both scenes combined, it almost looks as if the apex of the motif in the left-hand scene has 'exploded' in the right-hand scene, leaving only a small pebble behind. However, there is no way of telling which one of the scenes precedes the other (i.e., if the two scenes make up a narrative), as we are dealing with a cylindrical object. If the composition of the two scenes is, in this respect, intentional, and if the vase itself is not overpainted in the critical area, there appears to be contrasting imagery with significance.

In an analogous theme in K7715 (a Late Classic Phase 2 Tikal Area Style (T:V) cylindrical vase with red, black and orange on cream slip; see Figure 137), the two figures are nearly identical, and both are holding similar objects. The feather motif in both scenes in K7715 is alike, with the apex of the design opened up. The presence of nasal motifs (unless the feather motifs themselves are perceived as nasal motifs) is unclear as the surface of the vase is somewhat weathered. Both vases combined (and without a third example), it is difficult to conclude whether the scenes have a significant narrative character where nasal motifs play an essential role.

[143] The assumed bundle could also be a top view of a plate, but compared to other scenes, the identification of the object as a bundle is more compelling. Also, top views of plates in Maya art are either rare or non-existent.

Figure 137: Late Classic Phase 2 Tikal Area Style (T:V) cylindrical vase (photo by Justin Kerr [file no. K7715])

Besides paired scenes involving nasal motifs, there are ceramic vessels, which illustrate moderate to substantial divergence in the iconographic details without nasal motifs being present. A few of these scenes portray, however, motifs that are parallel to specific types of nasal motifs. The variation and arrangement, and the presence and absence of these motifs in other contexts opens another window to understanding the role and nature of these motifs in the iconographic strategies of the ancient Maya, and associations and implications therewithin.

K5605 (a Late Classic Phase 2 Chama Style [Chama Polychrome: Orange-slipped Variety] bowl with red, black and cream on orange slip; see Figure 138) shows two anthropomorphic figures with zoomorphic heads. The two characters are parallel in appearance but the headdress of the other figure is supplemented with three motifs that are parallel to type '2-part' nasal motifs. One of these motifs is positioned behind the head of a Jester God appendage, and the two others are placed next to the feather-like part of the headdress. Furthermore, the feathers are decorated with round designs (in pairs), and the Jester God head has a (characteristic) round element on top of his crescent-shaped supraorbital appendage and another design below it, possibly a 'god marking' (see Schele and Miller 1986: 43). The bowl itself is adorned with a chevron band, characteristic of Chama Style vessels, and a pair of short PSS texts.

Figure 138: Late Classic Phase 2 Chama Style (Chama Polychrome: Orange-slipped Variety) bowl (photo by Justin Kerr [file no. K5605])

The difference in the iconographic details is rather straightforward, and it cannot be taken as an unintentional or spontaneous undertaking by the artist. Instead, the precise execution and transparency of the iconographic details seems very much deliberate in relation to the opposition of the two scenes. Consequently, the presence and absence of the motifs pertaining to the two images appear to imply some type of opposition in the state or quality of the two entities, if not a narrative *per se*.

Yet another type of parallel imagery is found in K5012 (a Late Classic Phase 2(?) Tikal Area Style(?) (T:V) cylindrical vase; see Figure 139). Here, the characters appear to be two aspects of the same individual or entity with otherwise corresponding features (physical build, posture, garment, and headdress) except that the one figure is portrayed in human form and the other as an anthropomorphic being with zoomorphic characteristics (elongated snout or a beak). The motif attached to the forehead of the figure, resembling the hieroglyphic <**ti**> sign, is a common attribute of birds and other avian creatures (see K555, K1774, K5356, and K5764). Also, the figure has a bird feather attached to the God N type netted headdress. The characters may either be completely different individuals or, more plausibly, manifestations of the same individual or entity. Both figures are in all likelihood gazing at their own reflections from mirrors.

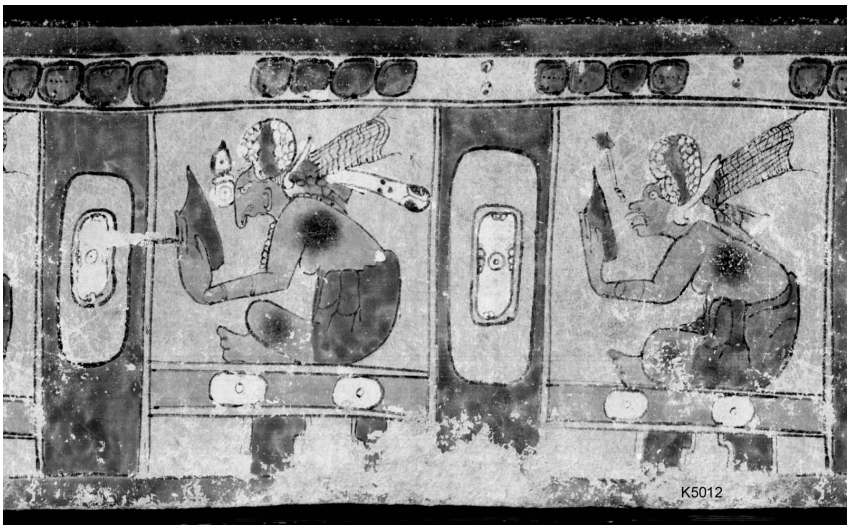


Figure 139: Late Classic Phase 2(?) Tikal Area Style(?) (T:V) cylindrical vase (photo by Justin Kerr [file no. K5012])

Besides marking opposition, there are also parallel scenes in ceramic vessels that show motifs or designs that are analogous to nasal motifs, in other contexts. In K8450 (a Late Classic Phase 2 Zacatel Cream-polychrome(?) cylindrical vase with red, brown, orange and black on cream slip; see Figure 140) two anthropomorphic deity figures with god eyes and aged features are seated on cross-banded pedestals with *Witz* markings. Both figures are nearly identical in physique, posture, garment, headdress, and other paraphernalia. Both figures also hold motifs that are equivalent to type 'sc1' nasal motifs (narrow distinction), except that the motif in the hand of the figure on the left (in the roll-out photo) is rendered without the round design that is present in the other two examples (the one held by the other character and the one before the knee of the figure on the left). Parallel motifs are also found in the front and back appendages of the headdresses and smaller motifs of type 'sc1' and 'sc2' are attached to the larger motifs, or hovering above and below them. Two motifs of type 'sc w/f' are also attached to the top of the head(dresse)s of the two figures.

Figure 140: Late Classic Phase 2 Zacatel Cream-polychrome(?) cylindrical vase (photo by Justin Kerr [file no. K8450])

In his brief description of the imagery of the vase, Kerr (n.d.a.) provides the following description: "Aged deities make offering of the symbol for last breath that appears under the nose of persons who are dead. In many cases the decapitated head of the Maize God shows these icons." Although the association to nasal motifs is evidently accurate, the interpretation of the motifs in question is restricted and somewhat inaccurate in the present light of evidence from ceramics and monumental art. Nevertheless, there are a few depictions of decapitated heads of the Maize God in ceramics and, for example, in the Dresden Codex page 34.

In the Kerr corpus (Kerr n.d.a.) there are 43 representations of decapitated heads, whereof 11 (~25.58 %) have nasal motifs. Contrasted to the frequency of nasal motifs pertaining to principal figures in the ceramic corpus of the present study (43.46 %), the percentage is relatively low. If only human heads are taken into account, the total is 17, whereof none have nasal motifs.[144] Regarding the decapitated heads of the Maize God, there are 9 examples in the corpus, whereof all but one have nasal motifs. In addition to decapitated heads, there are five examples of full human figures that can be securely identified as being dead (lying down, apparently motionless, with eyes closed and in one case the heart removed). Out of these five figures, only one (the deceased figure portrayed in the Early Classic Plano-Relief tripod vase, the 'Berlin pot' [K6547; see Figure 172]) has a nasal motif whereas the rest are not assigned with one.

Consequently, it seems reasonable to assert that nasal motifs do not connote to last breath, passing away, or death. The high frequency of nasal motifs assigned to decapitated Maize God heads is in all likelihood due to the fact that he *is* Maize God – and therefore considered to possess some type of status or quality – rather than because he has been decapitated. The same reasoning applies to human figures as well: usually the most prominent figure or figures in Maya art have nasal motifs. Also, as has been demonstrated before (see Chapter 5.2.2), only 6 captive figures (~4.38 %) out of the total of 137 in monumental art are assigned with nasal motifs, and in all but one case the monuments date either to Preclassic or Early Classic periods, the era of highest frequency of nasal motifs in general.

[144] This excludes the portrayals of human heads as belt ornaments. If these are taken into account, there are two examples in the Kerr corpus that have nasal motifs, both present in K2342.

7. IMPLICATIONS

Regarding the meaning of nasal motifs, it is apparent that there is notable difference with regard to the type of the motifs. Some of the motifs are clearly factual nose ornaments, some are integral parts of the agents associated with the motifs, and some are obviously meant to represent something other than a mere nose ornament. Based on the research pertaining to the typology of nasal motifs (Chapters 4 and 5.3), along with agent-focusing analyses (Chapter 5.4) and analyses based on parallel (paired) scenes (Chapter 6), it has become obvious that particular types of nasal motifs are associated more than others with the status, quality, or state of the characters assigned with nasal motifs.

The general working hypothesis in the early stage of this study in the late 1990s, based on preliminary studies on nasal motifs and other iconographic elements, was that the ancient Maya used, besides direct pictorial representations and textual statements, suggestive or indicative imagery and symbols to reveal and illustrate specific psychophysiological conditions, such as liminal states between the natural and the supernatural world.[145] A tentative hypothesis based on the survey performed during and soon after the 1997 Maya conference in Leiden, was that the motif is *not* (1) a pictorial representation of speech[146] (as one of the suggestions by Houston and Taube [1998: 10]); *nor* (2) exclusively a mere nose ornament used by the Maya, and unlikely (merely) a motif which implies that the agent in the scene is "having his/her last breath" (as suggested by Justin Kerr [personal communication, Austin Texas, March 1997]), but in all probability a design that indicates some type of quality (as proposed by Nikolai Grube [personal communication, Leiden, Netherlands, December 1997]), or "mark[ing] some exquisite quality of royal and godly breath or some reflection of status, quite literally of those that 'smell the roses!'" as proposed by Houston and Taube (1998: 10).

However, whether or not these preliminary observations and postulations are supported by the analyses based on the gathered material, will be exposed and scrutinized below, along with discussion pertaining to the connotations and denotations of the various motifs in question. In the first part of the present study, barely any reflection was made regarding the meaning of the motifs in question, as the assumptions ought to be tested moving from quantitative to qualitative analyses.

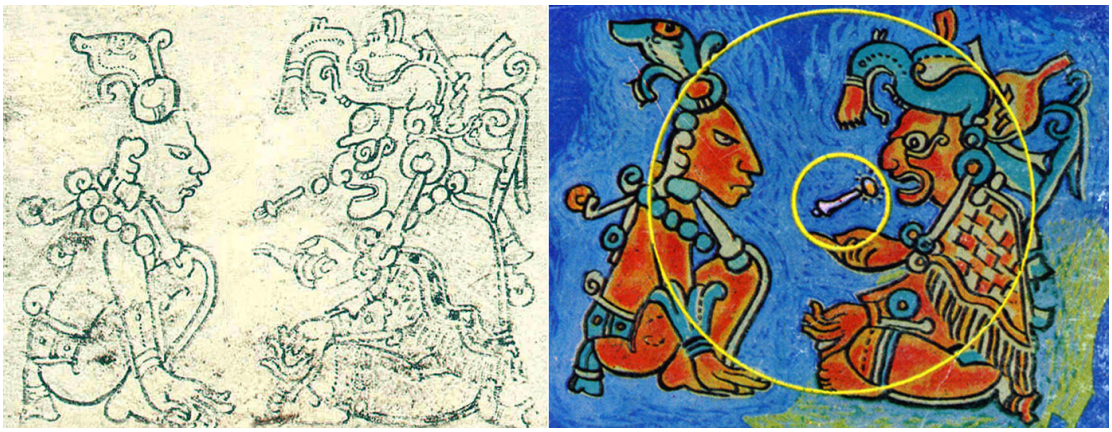


Figure 141: Left: detail from the Dresden Codex, page 9b (modified after Förstemann 1880); right: detail from the cover of Terrence Kaufman's *Idiomas de Mesoamérica* (1974)

[145] The division between the natural and supernatural world is merely an etic (Pike 1954) perception as relates to the ancient Maya culture and thus a hypothetical construction.

[146] The idea of the motif representing speech has produced rather curious results: on the cover of Terrence Kaufman's *Idiomas de Mesoamérica* (1974) there are two figures that have been redrawn from page 9(b) of the Dresden Codex. In the original scene the motif can be found touching the nose of Itzamnaaj, but on the cover of Kaufman's book it seems that the motif is "forced" to be lower (closer to the mouth) to represent speech. Also, the motif is highlighted on the cover by a set of circles and minuscule rays to make the case more explicit. In addition to this, Itzamnaaj's mouth has also been rendered in a more "verbal" fashion.

Although the central theme in this study is directed towards examining motifs depicted in the front of noses of various characters in Maya art, similar and related iconographic elements and motifs found elsewhere in different or comparable iconographic contexts will be observed and analyzed below (as was already done to a certain degree in Chapter 4). Also, as the topic of this research is directed towards examining a myriad of dissimilar nasal motifs in Maya art, it is essential and unavoidable to study other occurrences of similar iconographic motifs in other contexts in Maya art to discover paleoiconographic patterns and to expand the analysis of the origin of various motifs in the general iconographic framework of Maya art.

Even though the boundaries of various types of nasal motifs are elastic in relation to their implications, there appears to be an overall tendency pertaining to the connotations of various typological categories of nasal motifs. A schematic overview of different typological super-categories is presented in Table 113, with an outline of the general associations of various types of nasal motifs.

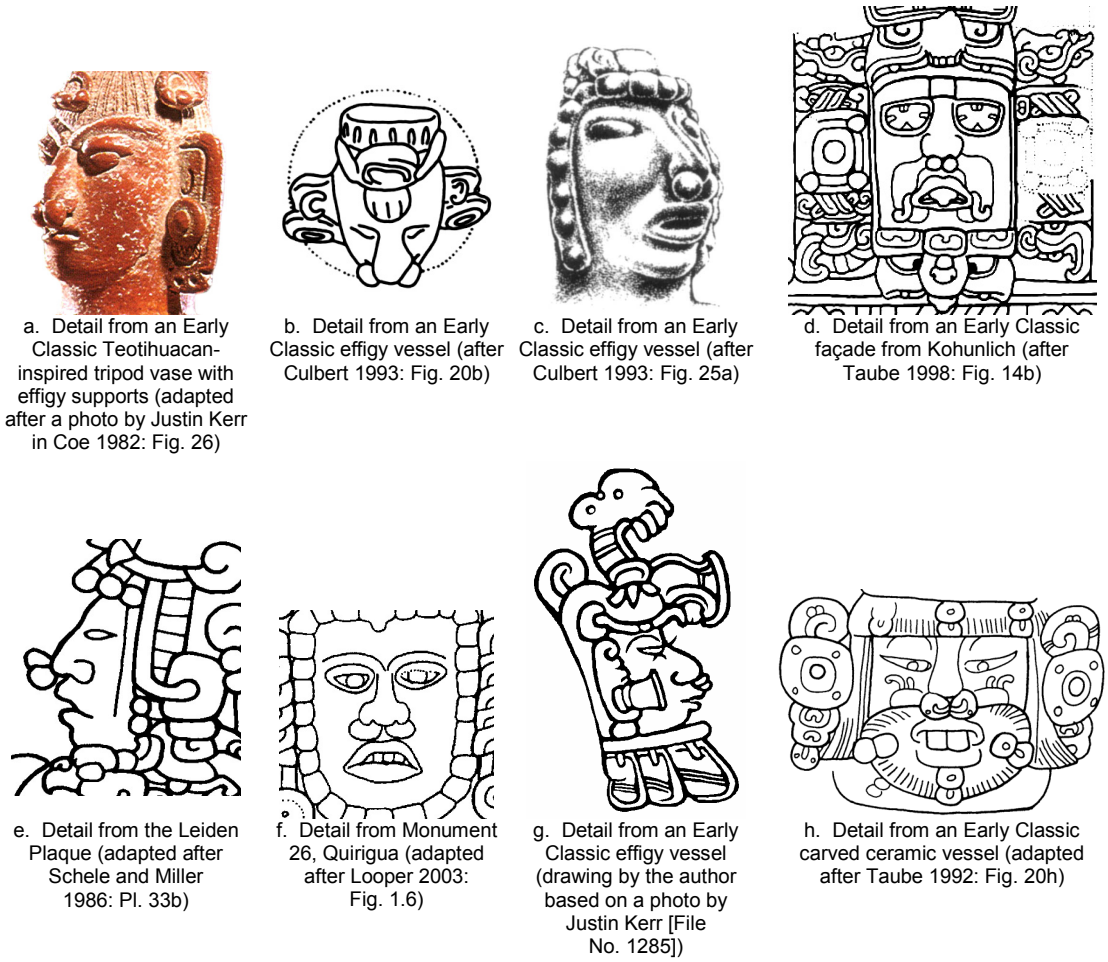
Table 113: Schematic overview of different types of nasal motifs and their suggested symbolic values

super-category:	broad distinction:	narrow distinction:	integral element of a given agent:	factual nose ornament (or part of a mask):	motif associated with abstract aspects:
(1) shuttle-cocks, tassels, and separate multipartite motifs	sc, sc (2), sc w/f, 2-part, 2-part w/f, 3-part, 3-part w/f, 4-part, 4-part w/f, round w/f	ab, ab (2), sc1, sc2, sc, sc (2), sc w/f, 2-part, 2-part w/f, 3-part, 3-part w/f, 4-part, 4-part w/f, round w/f			Y
(2) round and oval designs	round, 2 round	round, oval, disc, 2Rf, 2Ro, 2Rp		Y	Y
(3) knots	knot w/f, 2 knots w/f, 3 knots w/f	knot w/f, 2 knots w/f, 3 knots w/f		Y	Y
(4) tubular designs	bone, 2 bones, 3 bones	BO1, BO2, BO3, BO4, BO-und.	(Y)		Y
	nb, nb w/f	nb w/f, nb-BO1, nb-BO4, nb-unc.		Y	
(5) dragon snouts	ds	ds		Y	Y
(6) tripartite and quadri-partite motifs	3pm, 3pm w/f, 4pm, 4pm w/f	3pm, 3pm w/f, 4pm, 4pm w/f		?	Y
(7) scrolls	scroll	scroll			Y
(8) dorsal nasal motifs	dnm	dnm		Y	
(9) 2nm-type nasal motifs	2nm	2nm-(various)		?	Y
(10) nasal motifs most commonly attributed to animal figures	bf, mo, silk, ti	bf, mo, silk, ti	Y		

Nasal motifs in super-category 1 (shuttlecocks, tassels, and separate multipartite motifs) appear to be associated – more than others – with abstract aspects (e.g., status, quality, or state) of the individuals and entities assigned with the motifs. Various sub-types in this category are also frequently present in other contexts, marking a particular type of quality of the objects and entities associated with them (see Chapters 4.1 and 6). Nasal motifs in super-category 2 (round and oval designs) are more difficult to categorize as belonging to the sphere of factual nose ornaments or motifs associated with abstract aspects, as some of the sub-types (such as type '2 round' nasal motifs) are clearly rendered as factual nose ornaments in the form of paired beads touching the nose of various characters in the Early

Classic period. It must be noted, however, that being a factual nose ornament does not exclude the motif of having more abstract associations as well. In profile, the beads usually overlap, but in the case where the beads can be seen from the front, they are positioned horizontally below the nose, and sometimes they are even tied to each other (see Figure 142), as described by Diego de Landa during the Early Colonial period, over 1000 years later:

> Agujerábanse las narices por la ternilla que divide las ventanas por enmedio, para ponerse en el agujero una piedra de ambar y teníanlo por gala. (Landa 1986: 55)



a. Detail from an Early Classic Teotihuacan-inspired tripod vase with effigy supports (adapted after a photo by Justin Kerr in Coe 1982: Fig. 26)

b. Detail from an Early Classic effigy vessel (after Culbert 1993: Fig. 20b)

c. Detail from an Early Classic effigy vessel (after Culbert 1993: Fig. 25a)

d. Detail from an Early Classic façade from Kohunlich (after Taube 1998: Fig. 14b)

e. Detail from the Leiden Plaque (adapted after Schele and Miller 1986: Pl. 33b)

f. Detail from Monument 26, Quirigua (adapted after Looper 2003: Fig. 1.6)

g. Detail from an Early Classic effigy vessel (drawing by the author based on a photo by Justin Kerr [File No. 1285])

h. Detail from an Early Classic carved ceramic vessel (adapted after Taube 1992: Fig. 20h)

Figure 142: Examples of Early Classic versions of the type '2 round' nasal motifs

Super-category 3 (various types of knotted nasal motifs) appears to be limited to deity figures (especially God A') and to deity impersonation scenes with ritual aspects (see Chapter 4.2.3). All scenes with knotted nasal motifs in ceramics have supernatural aspects and all figures with knotted nasal motifs in monumental art are either associated with deity impersonation scenes or other ritual activities. However, as these motifs in all probability mirror actual nose ornaments that were used in such rituals (by, for example, K'ahk' Tihliw Chan Chaahk and K'ahk' Ukalaw Chan Chaahk at Naranjo and Jasaw Chan K'awiil I along with a lord from Masul [Martin and Grube 2000: 46] at Tikal), they ought to be included in the 'factual nose ornament' category as well.

Tubular designs (super-category 4) are divided into bone-type nasal motifs and 'nose bars' (Seler 1904: 97) in Table 113, as they behave very differently in agent-focusing and diachronic analyses (see Chapters 4.2.4 and 5.3.2). Regarding the agents, bone-type nasal motifs are frequently associated with dragon-like zoomorphs and deities with zoomorphic characteristics. Human and humanlike figures are never assigned with types '2 bones' and '3 bones' nasal motifs, although there are 18 examples of type

'bone' type (i.e., '1 bone') nasal motifs assigned to human and humanlike figures in the ceramic corpus of the present study (but none in monumental art).

Based on the high frequency of bone-type nasal motifs, especially type '2 bones', among various types of zoomorphic creatures with ophidian, chilopodous, or dragon-like attributes, a conclusion can be made that the motif is an integral part of these agents. However, rather than being an immovable cast-iron component of the creatures without a meaning, the motif in all probability connotes some type of quality of its possessor. In their analysis of pictorial representations of senses in ancient Mesoamerica, Houston and Taube (2000: 265) conclude that "[t]he long jade bead assemblages commonly appearing in the nostrils of serpents, caymans and other creatures are surely not allusions to Classic period zoomorphic fashion, but rather constitute physical representations of precious breath". However, the possibility must be taken into account that, at times, the motif was incorporated into the pictorial representation of these entities – as an artistic convention – without accentuating the value of the motif.

The other sub-category of tubular designs, the 'nose bars', are evidently factual nose ornaments with little or nothing to do with abstract aspects in Maya iconography.[147] The motifs do not appear in ceramics, but in all probability various nasal motifs of type '2nm-BO^{n}' in ceramics are allographic to type 'nb' motifs in monumental art and, consequently, it is probable that some of these types of nasal motifs portray actual nose bars. The diachronic and synchronic distribution of the motifs in monumental art (as demonstrated in Chapters 5.3.2.2 and 5.3.2.3) is very restricted appearing during the Late Preclassic in the Southern Highlands, being absent from 8.12.0.0.0 to 9.2.0.0.0, having a high frequency between 9.3.0.0.0 and 9.5.0.0.0 (during the "troubled 'Middle Classic'" [Martin and Grube 2000: 38-39]) at Tikal and Yaxchilan, and a very low frequency between 9.6.0.0.0 and 10.0.0.0.0 (except for the Usumacinta area), and escalating during the Terminal Classic period from 10.1.0.0.0 to 10.5.0.0.0 in the Central Lowlands (Seibal, Machaquila, and Jimbal) and in the Yucatan peninsula (Oxkintok, Uxmal, Halal, Itzimte-Bolonchen, and Chichen Itza) to achieve the highest frequency during the Postclassic period in Yucatan.

Proskouriakoff (1950: 59) links the appearance of (plain) tubular motifs to foreign influence during the Classic Period: "At Yaxchilan many figures are shown wearing under the nose a tubular bead through which is passed a feather ['nb w/f' in the typology of the present study]. This ornament is somewhat different from the tubular bead which characteristically appears in the sculpture of Chichen Itza. In the Classic area, the simple tubular nose bead appears, to my knowledge, only once – on a very late monument at Seibal […]. The presence of other Mexican traits at this site suggests that the nose bead is also exotic. Nevertheless, although the tubular nose bead is not represented as worn by the Maya during the Classic Period, it occurs repeatedly in Classic designs of serpent heads and masks […]. Very often it has a peculiar termination perhaps representing a bone. In most mask designs the two ends are aligned horizontally, but in some […] the beads emerging from the septum of the nose point downward. On mask designs of the apron, this occurs usually on late designs, and it is seen also on masks in the Temple of the Jaguars at Chichen Itza."

The next super-category in Table 113 consists of 'dragon snout' (type 'ds') nasal motifs. As was already discussed in Chapter 4.2.5, there appears to be an iconographic sequence from section view or

[147] According to Houston and Taube (2000: 270 [with a reference to a paper presented by Houston and Cummins, 1998]), "[i]t is likely that the jewelled nose bars and labret worn by nobles of Late Postclassic Central Mexico are material references to lordly breath and speech". This argument is both difficult to substantiate and to invalidate. Whether the Maya assigned additional significance to nose bars, beyond mundane value and importance, is also difficult to validate or to refute. However, characters in Maya art with a nose bar are hardly ever portrayed with another type of nasal motif that may have more abstract connotations. There are, nonetheless, a few examples on the wooden lintels from the Temple of the Jaguars at Chichen Itza, on which the nose bars are complemented with 'dragon snout' nasal motifs (see Chapter 4.2.5 and Sharer 1994: Fig. 14.24), mirroring the portrayal of dragon volutes attached to a type '2Ro' nasal motif on El Zapote Stela 5 and the incised shell trumpet in the Kimbell Art Museum (Schele and Miller 1986: Pl. 27). However, these examples are borderline cases – especially if these motifs are considered as abbreviated masks, rather than nasal motifs *per se*.

'x-ray' masks to independent nasal motifs that are either abbreviated masks, as proposed by Proskouriakoff (1950: 59), or a distinct class of nasal motifs in its own respect. It is worth noticing that in most cases the 'dragon snout' nasal motifs have nasal motifs of their own, frequently – and unsurprisingly – composed of two tubular (type '2 bones') designs that are the most common nasal motifs of dragon-like creatures. Along with most types of nasal motifs, these designs appear to mark some type of quality of their possessors. Consequently, if the mask, or the person wearing it, impersonates a (zoomorphic) divinity, the nasal motif in all probability connotes to the same entity and, therefore, the mask and the nasal motif ultimately have similar functions and connotations.

Nasal motifs in the next super-category (tripartite and quadripartite motifs) are scantily represented in Maya art with only 33 (1.55 %) and 3 (0.33 %) examples in the corpora of ceramics and monumental art of the present study. However, comparable motifs are found abundantly in other context in Maya art, commonly appearing attached to various objects. The archetypal shape of the motifs is composed of one central element, usually round or T-shaped, with two or three adjoining components. Nasal motifs with a T-shaped central element (see Figure 143) are extremely rare in Maya art, but when present, they are in all likelihood associated with wind and breath, as proposed by Taube (2000: 274; 2004: 72-73).

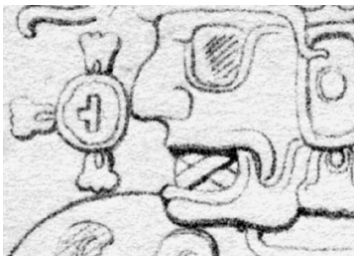


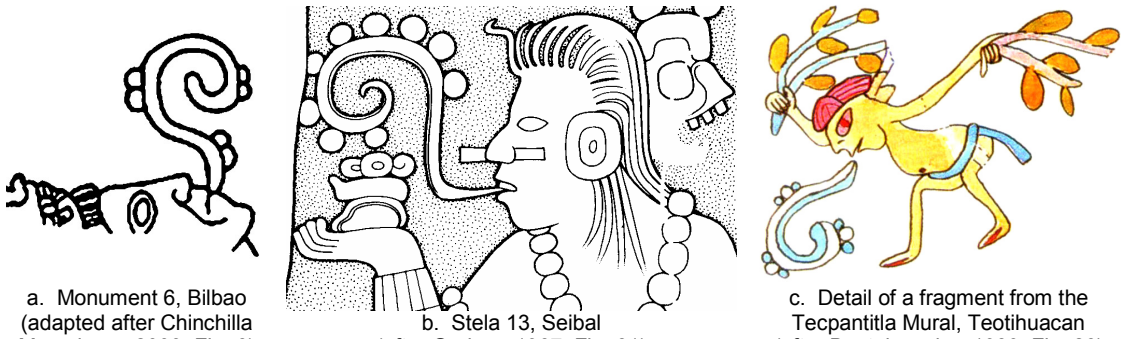
Figure 143: Detail from Stela C, Quirigua (detail from a drawing by Annie Hunter in Maudslay 1974 (1889-1902), Vol. II: Plate 20)

The next super-category (number 7 in Table 113) consists of scrolled, spiral, or coiled motifs. The distribution of these motifs is the most restricted of all nasal motifs in the corpora of the present study with only 15 examples (~0.70 %) in the ceramic corpus, and none in the corpus of monumental art. The motifs are restricted to Codex Style ceramics and in all cases to humanlike figures with likely associations to a supernatural world. In K512 and K1202, the figures have large black spots on their bodies, an apparent attribute of a supernatural figure whose name is spelled as **1-AJAW** (*Ju'n Ajaw*) on K1202, K1345, and K1892. The same name and a parallel figure can also be found in the Dresden Codex, pages 2, 3, and 50 (Coe 1989: 177-179), and it is in all probability equivalent to Hunahpu (Junajpu) of the K'iche' epic Popol Vuh (Coe 1973 and 1989), although some of the figures appear to have God A' attributes as well (e.g., blackened eyes).

On K1248, K1562, K2011, and K8201 the figures are portrayed without black spots on the body but they have facial motifs that are parallel to the nasal motifs assigned to them. On K2772, parallel motifs are painted on the arm and thigh of the figure with corresponding motifs painted also on one of the pillars of the structure portrayed in the scene. On K1343, the figure has black paint around the mouth, and on K1346, K1366, K2011, and K2096 the characters have striped motifs on the cheek or around the eyes. On MBD99 and MBD107 (Robicsek and Hales 1981: Vessels 99 and 107), the figures have no facial or body paint, but this might be due to poor preservation of the vessels in the critical area. In most instances the characters are interacting with Maize God figures. Portrayals of the same figures are also found at Najtunich, Drawing 87 (Stone 1995: Fig. 8-87), and on K555, K1004, K1183, K1226, K1345, K1607, K2994, K4151(?), K4479, K4546, K4681, K5001, K5608, K7268, K7727, K7795, K7912, K8075, K8654, K8817, and K8833, albeit with other types of nasal motifs or no nasal motifs at all.

Similar curled motifs are also found on K732 (an incised Late Classic Phase 2 vase), but the scrolls appear to be emanating from the mouth rather than being placed in front of the nose. This placement has parallels in the hieroglyph **K'AYOM** (*k'ayo'm*, "singer"; Houston and Taube 1998: 276 and

Fig. 6f, Houston and Taube 2000: 13 and Fig. 10f), and various depictions of speech or song scrolls throughout Mesoamerica (see Figure 144), although the resemblance and association to the scrolls portrayed in the Codex Style ceramics may be coincidental, as the motifs do not seem to originate from the mouth.



a. Monument 6, Bilbao (adapted after Chinchilla Mazariegos 2003: Fig. 6)

b. Stela 13, Seibal (after Graham 1967: Fig. 81)

c. Detail of a fragment from the Tecpantitla Mural, Teotihuacan (after Beutelspacher 1989: Fig. 26)

Figure 144: Speech scrolls in Mesoamerican art

Furthermore, the scrolled nasal motifs bear a resemblance to the central element of the K526 **KAB'** sign (or "Kaban" / "Kab'an" day sign). Thompson (1960: 86) points out that "the symbolic form of the glyph has at its main feature a design resembling a query mark". This design is also present in the full-figure representation of the day sign on Stela D (B13) at Quirigua (Maudslay 1974 [1889-1902], Vol. II: Pl. 26;[148] Spinden 1913: Fig. 134; Thompson 1960: 86, 131, and Fig. 10.7).[149] As mentioned above, parallel motifs on K2772 (see Figure 145) are painted on the arm and leg of the figure with a scrolled nasal motif, and also on one of the pillars and the roof of the structure portrayed in the scene. Moreover, identical motifs are hanging from the roof of the structure and placed on top of the dragon tail figure with Chaahk and K'awiil attributes, and below the head of the dragon. Also, two motifs, that are analogous to these designs, are placed on the top of the scene, partly masked by the bottommost line on the rim of the vessel. These designs correspond to the designs portrayed, for example, in the Dresden Codex, page 30 (see Figure 146) and to the designs rendered on the sides of the sarcophagus at the Temple of the Inscriptions at Palenque (see Figure 147). These motifs are even more related to the "Kab'an" sign as the spiral part of the design is replaced with a solid design.

[148] The following account is provided by Maudslay 1974 [1889-1902], Vol. V [Text Vol. II]: 11): "[...] the head in the cartouche in the 6th square must represent Caban. Any connection between this head and the usual sign for Caban is not at first evident, but a careful examination of the cast showed that the mark on the face had not been quite accurately drawn. As the lithograph had been printed before this discovery was made, a redrawing of the face and of the usual sign for Caban have been added in the margin of the Plate, and a comparison of the two will show how a trace of the Caban character is retained."

[149] See also Lacadena (1995: 123-127) for the formal evolution of the sign.

Figure 145: An unprovenienced Late Classic Phase 2 Codex Style (Zacatel ceramic group: cream-ground Codex-style) vase (photo by Justin Kerr [file no. K2772])

Figure 146: Detail from page 30, Dresden Codex (adapted after *Kumatzim Wuj Jun: Códice de Dresde*)

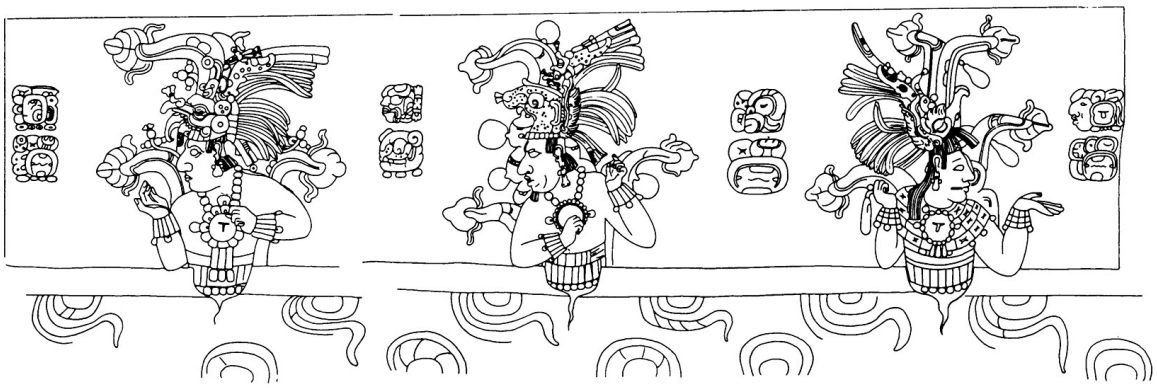


Figure 147: East side of the sarcophagus, Temple of the Inscriptions, Palenque (Drawing by Linda Schele in Schele and Miller 1986: Pl. 111e)

Whether these two motifs or designs are related or not, is a matter of discussion. The scroll motifs do, however, seem to connote to something 'otherworldly', as they only appear in supernatural scenes. Regarding the "Kab'an" motifs on the rim of the vase, it is plausible that they indicate that the scene is supposed to take place under the surface of the earth. Referring to the (anthropomorphic) head variant

of the **KAB'** sign of a stucco hieroglyph(ic compound) from Temple XVIII at Palenque (see Figure 148) in his article on the collocation referring to an earthquake, David Stuart (2001: 3) notes that "the **KAB** logogram is anthropomorphized as a human profile. Glyphic signs very often are animated in this way – particularly in this inscription – but one may wonder if the profile **KAB** sign subtly indicates the Maya concept of the earth as a living entity capable of violent movement."

Figure 148: Stucco hieroglyphs (with blue paint on top and red on ground) from Temple XVIII, Palenque (after Schele and Mathews 1979: Catalog No. 439)

Although it is difficult to substantiate that any given hieroglyph would carry additional hidden meaning besides its phonetic value, it is tempting to speculate that at least the iconographic counterparts have further implications. Moreover, although the **KAB'** logogram naturally does not refer to earthquakes by itself, but rather the entire collocation **yu-ku-[la]ja KAB'-?** (*yuklaj kab'*..?), "the earth has shaken" (Stuart 2001: 2-3), the "Kab'an" signs on K2772 has made Justin Kerr (n.d.a.) to speculate that the "scene may be the view of an earthquake".

Moreover, it is worth noticing that a nearly identical sign to the scrolled nasal motifs is present in the 'alphabet' of Diego de Landa (1986: 106), where it is given the letter value <u>.[150] Yukatek *u*, *uh*, or *uj* is a word for 'moon' and 'lunar month' (Ciudad Real 1984, Kaufmann and Justeson 2003), and therefore, in all likelihood, the informant of Landa produced a sign that corresponds closest to the Spanish /u/ sound, which carries a meaning of 'moon' or 'month'. This raises tempting associations regarding the imagery on K2772 (as pointed out by Thompson in relation to the association of the "Kab'an" day sign, Landa's <u> and the Moon Goddess [see footnote 150]), as the vessel also portrays a probable rendering of the Moon Goddess whose *huipil* is decorated with similar signs as the curled nasal motifs, albeit coiling on both ends of the design. Whether all of these motifs have something or nothing in common, remains debatable.

[150] This was also noticed by Thompson (1960: 86), who provides the following account of the scroll element of the "Kab'an" day sign: "Absolute proof that this is the symbol of the moon goddess is in Landa's so-called alphabet, where it is given the phonetic value of the letter u, which is the Yucatecan name for the moon. It is the same profile which serves as the head variant for the number one and as that of the deity of the month Kayab. The head is that of the young moon goddess who is at the same time goddess of the earth and of the crops. The glyph appears in various contexts. Sometimes the meaning is uncertain; in others it clearly refers to the earth, as when plants grow from it or gods are seated on it [...]. In view of the moon's connection with marriage, it is not surprising to find that among the Quiche this is regarded as a day suitable for asking the consent of a girl's parents to her marriage. The Kaua and Mani lists give the position of augury to the woodpecker. The reason for this is probably to be found in a tradition of how the woodpecker helped to obtain maize for man by pecking the rock under which it was hidden to find the weakest point. This incident is preserved in legend and in Chumayel [...], save that in the latter case the bird is the macaw. It is, therefore, not inappropriate that the day of the goddess of the earth, maize, and moon should be associated with the bird who aided in bringing maize to mankind. The day is also associated with medicine and successful commerce, the first of which was very definitely under the patronage of the moon goddess. Caban, then, is the day of the young goddess of the earth, the moon, and the maize."

Figure 149: Landa's <u> (after Coe and Kerr 1998: 228)

All things considered, the most cautious and matter-of-fact hypothesis is that the curled nasal motifs at least have some type of 'otherworldly' associations.

The next super-category in Table 113 consists of dorsal nasal motifs that are the most straightforward case of portrayals of factual nose ornaments or nasal decorations in Maya art. As elucidated in Chapter 4.2.8, the motifs are either small spherical pebbles attached to the dorsum of the nose or horizontal bars perforated through the upper septum or through the dorsal skin of the nose. Along with the previous category of nasal motifs, this group is scantily represented both in the ceramic corpus (8 examples or 0.38 %), and in the corpus of monumental art (3 examples or 0.33 %), of the present study.

The following super-category in Table 113 consists of type '2nm' nasal motifs, i.e., paired nasal motifs that are placed on both sides of the nose. This group is probably the most diversified of all nasal motif categories. The motifs are especially abundant in Codex style ceramics and in the monumental art of Quirigua and Yaxchilan. In all probability at least some of these motifs mirror actual nose ornaments, especially those composed of matching designs worn by the ruling class at sites like Yaxchilan and El Peru. The placement of the motifs is awkward, as in the profile view the one component is rendered customarily on the tip-defining point of the nose (not unlike the round nasal motifs that are positioned in the same area) and the other component next to the alar-facial groove of the nose. However, this is due to artistic convention rather than anything else, and in all likelihood the nose ornaments, taken that they are factual nose decorations, were perforated on both sides of the nose next to the alar-facial groove or alar sidewall. If this is the case, there appears to be a shift from the Early Classic practice to place the two elements (nose beads) below the nose (hanging from the pierced septum), to the Late Classic fashion having the ornaments on both sides of the nose. Another possibility is that the artistic convention changed, but not the placement of the nose ornaments.

However, several frontal depictions of type '2nm' nasal motifs (e.g., on Stela D and F at Quirigua, Stela 16 at Tikal, and Monument 12 at Tonina) clearly indicate that the placement of the ornament is on both sides of the nose rather than underneath it. On the other hand, there also appears to be inconsistent artistic traditions from place to place regarding the representation of paired nasal motifs pertaining to deity heads that are portrayed as parts of the regalia of rulers. On Stela C at Copan, the two parts of the motif are placed on both sides of the nose (or nostrils) at the alar sidewall level of a belt ornament representing, in all likelihood, the head of an avian-theomorphic manifestation of Itzamnaaj. Similarly, on Stela 17 at Seibal, the two components are clearly rendered on both sides of (a more anthropomorphic) nose of the deity head portrayed on the loincloth, as on the loincloth figures on both sides of Stela F at Quirigua and on Stela 13 at Yaxha. In contrast, on Stela 3 at Machaquila, Stela 6 at Naranjo, and Stela 5 at Xultun, the placement is lower, on the sides of the drooping infratip lobule of the loincloth heads, which gives an impression that the elements form one single unit that is pierced through the septum of the nose or, conversely, emanate from the nostrils.

The last super-category in Table 113 consists of nasal motifs that are most commonly attributed to animal figures (see Chapter 4.2.10) with the 'bf' and 'ti' motifs frequently assigned to the nasal area of birds and zoomorphic or anthropomorphic avian creatures, whereas the nasal motif 'mo' is commonly attributed to toads, but also to fish and birds. The nasal motif dubbed 'silk' is frequently associated

with various animal figures, especially in supernatural scenes. As stated in Chapter 4.2.10, the motif in all probability represents a visible exhalation or breath.

In addition to the nasal motif types discussed above and in Chapter 4.2, there are various designs (see Table 78) that do not fall easily into the categories described above. In many cases, however, the uncommon nasal motifs are either elaborate forms of various 'standard' nasal motifs, or a combination (or conflation) of two different nasal motifs. Nonetheless, there appears to be highly divergent types of nasal motifs that appear very scantily in Maya art, both in the diachronic and synchronic (regional) respect, which speak for the inventiveness and creativity of Maya artists. Also, various uncommon types of nasal motifs appear to be restricted to specific agents, such as the motifs associated with various images of Death Gods in Maya art (see Figure 150).

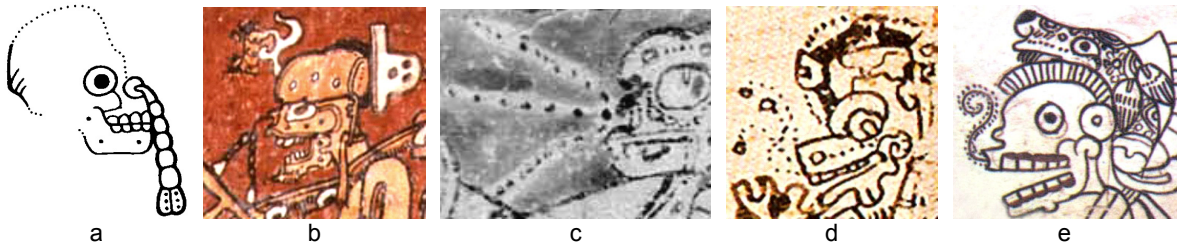


Figure 150: Uncommon nasal motifs associated with Death Gods: (a) belt ornament (skull) from Lintel 45, Yaxchilan (modified after Graham 1979: 3:99); (b) Death God from K2023 (detail from a photo by Justin Kerr); (c) Death God from K5017 (detail from a photo by Justin Kerr); (d) Death God from the Madrid Codex, page 111c (adapted after *Codex Tro-Cortesianus* 1967); (e) Death God from the Grolier Codex, page 2 (adapted after Coe and Kerr 1998: Fig. 70)

Besides the overall variation in the typology of nasal motifs, there is also considerable variance in the distribution of nasal motifs pertaining to different time periods (see Chapters 5.2.5 and 5.3.2). This variation can be explained merely by temporal change in style, but potentially also by the change in the meaning and connotations of nasal motifs through time. Considering the temporal span of nasal motifs portrayed in Maya art, from the Early Late Preclassic to the Late Postclassic period (ca. 1900 years),[151] a question must be raised whether (any kind of) iconographic motifs carried the same meaning throughout this time.

There are, obviously, fundamental elements in the world-view of the Maya that changed little during this time, but can we really think of the entire ancient Maya culture as a diachronically (and synchronically) homogeneous entity? And, moreover, is it valid to assert that possible meanings and connotations given to a specific artistic motif in a given era (or area) were identical in different time periods and regions? Undoubtedly not, as any culture in the world has changed, changes, and will change in the course of time. However, to extract fundamental and enduring collective concepts, beliefs, and aspects from the world-view of the Maya, that are resistant to change, is a difficult task infused with theories, hypotheses, interpretations, and assumptions that are difficult both to verify and to invalidate.

Regarding the meaning of various types of nasal motifs, it is obviously easier to hypothesize the connotations of motifs that have a limited diachronic and/or synchronic distribution. Conversely, in regard to nasal motifs with a lengthy diachronic distribution (such as various types of round nasal motifs), it is more demanding to know if the meaning and connotations assigned to the motifs remained unchanged throughout the time.

[151] The earliest examples of nasal motifs in Maya art are portrayed on Stela 1 at Nakbe (Late Middle Preclassic to Early Late Preclassic, ca. 500–100 B.C. [Hansen 2000: 56, Sharer 1994: 84], and on Stela 11 at Kaminaljuyu (Late Preclassic, ca. 200–50 B.C. [Parsons 1988: 24]), and the latest in the codices of Madrid and Paris (mid-15th century [Love 1994: 8, 13]).

Whether the significance and connotations assigned to the round nasal motifs of the deity figures (or deity impersonators) on the Early Late Preclassic Stela 1 at Nakbe, the (assumed) Maize God and female figures on the Late Preclassic San Bartolo murals, captive figures on the right side of the Early Classic Stela 20 at Uaxactun, Yajaw Te' K'inich II on the Early Late Classic stelae 1 and 14 at Caracol, the deity (pendant) head on the Late Classic Lintel 24 at Yaxchilan, and numerous depictions of round nasal motifs in Maya ceramics and other portable items, are invariable, is a matter of discussion. Also, is the meaning of these motifs the same as, for example, the round nasal motif placed on top of the nostrils of a 'dragon snout' nasal motif assigned to the human figure portrayed on the Terminal Classic Stela 3 at Xultun?

Regarding the possible change in the meaning or specific associations of nasal motifs through time, it is conceivable that various types of nasal motifs began as mere nose ornaments, albeit with a significance pertaining to the status of the person who was associated with them (especially with nose ornaments made out of precious stone, such as jadeite), but later on the ornaments and their artistic renderings were allocated additional connotations. Also, the possibility must be taken into account that from time to time various types of nasal motifs could have been rendered in the iconography of specific artifacts for reasons based on artistic convention and tradition, without underlining the significance assigned to them.

For example, the position of nasal motifs relative to the nose or nasal area of various figures portrayed in Maya art changes considerably through time, especially in ceramics, as elucidated in Chapter 4.3. From the Early Classic period onwards, the position of nasal motifs gradually changes from the tip-defining point of the nose (i.e., touching the nose) further away (i.e., the front of the nose), with a few examples in the Late Classic ceramics (see e.g., K3247) where the nasal motifs are positioned as far as 11 centimeters, ±2cm, from the nose in a hypothetical real-life equivalence (based on the average height of excavated ancient Maya male and female skeletons [Cohen, O'Connor, Danforth, Jacobi, and Armstrong 1997: 84; Danforth 1997: 136; Márquez and del Ángel 1997: 53-58; Saul and Saul 1997: 48-49] and on relative physical measurements of the figures in the particular scenes in ceramics). Whether this is an indication of the change in the meaning of specific types of nasal motifs, or merely a result of an artistic convention, remains debatable.

Regarding iconographic research, there is a pitfall in over-interpreting the meaning of these motifs – or any given motif, for that matter – without examining closely the context in which they appear. The context must be taken into account in numerous ways: by looking at the agent associated with the motif, by examining the scene where it appears, by taking into account the time when the artifact was produced, the region and artistic tradition associated with it, and the material and implements used to create it. Concerning the general distribution of nasal motifs in ceramics, there appears to be *prima facie* no transparent pattern as to the presence and absence of nasal motifs – both in individual scenes and between related scenes. Although the general patterns emerge more translucent after statistical research (which allows one to sort out complicated data for observing patterns that are not easily visible otherwise), there still remains a somewhat random treatment of nasal motifs in a number of scenes.

During the initial stage of this research in 1997, the patterns pertaining to the presence and absence of nasal motifs appeared rather straightforward, with generally the (presumed) most esteemed individual in a given scene being assigned with a nasal motif, along with numerous divinities associated with their own respective motifs. In the next stage, after the completion of a more extensive inventory of nasal motifs, with well over 3200 examples, it became obvious that the patterns were fluid, unclear, ambiguous, and sometimes even somewhat random. Although there are rather transparent patterns where only the most dignified characters are portrayed with nasal motifs, or parallel scenes where the individuals in one scene are assigned with nasal motifs whereas the characters in another scene are not, there still remains a sizable record of scenes where nasal motifs appear to be assigned randomly to various figures with parallel or nearly identical status.

The reasons for such *prima facie* arbitrariness may be numerous: (1) the omission of a nasal motif might have been accidental, (2) the presence of nasal motifs was considered optional (especially in the case of deity figures), (3) if particular types of nasal motifs connote to some sort of quality, the presence or absence of such a motif could have been considered optional due to the fact that the given quality is implied by the presence of the character him/her/itself, (4) the artistic convention or tradition in a particular case did not emphasize the significance assigned to nasal motifs, (5) other elements in the scene (such as headdress appendages or hands) obstruct or obscure the would-be nasal motif, (6) the artifact is eroded or otherwise damaged in the critical area, or (7) the critical area has been over-painted.

The overall inventory of categories of scenes representing nasal motifs is very diverse, including scenes with (1) only one human figure possessing the motif, (2) several, but not all human figures assigned with a nasal motif, (3) all human individuals portrayed with a nasal motif, (4) deity figure(s) possessing the motif, (5) deity/deities and human figure(s) assigned with a nasal motif, (6) either a deity or a human character having the motif, (7) human beings and/or deities and/or humanlike creatures and/or zoomorphs and/or animals possessing the motif, and (8) only animals assigned with nasal motifs. Although in most instances the reasons behind the choice of assigning nasal motifs to particular figures seem to be transparent and consistent, there still remain scenes, especially in Maya ceramics, where the preference is not articulated.

Concerning the narrative element in Maya art (see Chapter 6), there appears to be indications of portrayals of sequential events, situations, or states, where nasal motifs play a vital role. Also, as discussed in Chapter 5.4.6, there is a noticeable set of interrelated scenes in a set of incised bones from Burial 116 at Tikal, with possible narrative implications (albeit not directly linked to nasal motifs), and associations to death and resurrection. However, although there are copious images that can be interpreted as resurrection in Maya iconography, there are relatively few images that can be straightforwardly interpreted as scenes where people are dead or dying (see Chapter 6).[152]

However, in hieroglyphic texts there are abundant references to death and demise, including the well-known death euphemism first identified by Proskouriakoff (1963: 163) in her analysis of the inscriptions of Yaxchilan. This collocation and its possible implications in relation to the topic of the present study will be examined next.[153] The death phrase is usually composed of the following constants:[154] T77, T17/575, T1, T179, and T503, with the following variables: T126, T23, T24, T82, and T743 (along with T679 [particle <**i**> "then" / "and then", not presented in the list below]) yielding the following arrangements:[155]

[152] It needs to be noted, however, that for the Maya, death was in all probablity a concept that was considered to be transformative in nature – rather than a stationary condition.

[153] The following analyses pertaining to death collocations are primarily drawn from Kettunen 2005.

[154] Excluding the case of Dos Pilas Stela 8: D10, which does not exhibit a T1 possessive pronoun (<u>), and K4692: C4-C5 (Kerr n.d.a), which ostensibly has another possessed noun that belongs to the same collocation according to Houston and Taube (2000: 267). For further analysis on K4692, see page 291 onwards.

[155] According to the system utilized by Thompson (1962), period marks (.) indicate that the following sign is to the right of the preceding glyph, whereas colons (:) separate signs that are placed vertically. Infixation is marked with square brackets [ ], variant signs with the letter <v>, and head variants with the letters <hv> immediately after the T-number. In addition to this, a gap between the T-numbers indicates that the signs are composed of separate glyphs blocks with or without a visible gap. If the preceding glyph block is suppressed even slightly under the following glyph block, the T-numbers are combined together as a string. For an inventory of these variable arrangements, see Appendix A: Table 188 and Appendix A: Table 189. For reference, the currently accepted readings for the abovementioned signs with T-numbers are: T77: **K'A'**; T17/575: **yi**; T1: **u**; T179: ? (=T533v[58] / [T58]533v /T58:533v); T503: **IK'**; T126: **ya**; T23: **na**; T82: **li**; T24: **li**; T743: **a**.

T77:17/575.1.179:503	YAX, Lintel 27: F2
T77:17/575.1:179:503.24	TNA, Monument 69: D1; PNG, Stela 8: A23
T77:17/575 1.179:503:24	YAX, Stela 12: A2-B2
T77:17/575 1:179.503:?	YAX, Lintel 59: L1-M1
T77:17/575 1.179.503:24	YAX, Lintel 27: A2-B2
T77:17/575? 1.179:503.82	TNA, Monument 144: (n.a.)
T77:17/575 1:179.503hv:82	PAL, Temple XVIII Stucco: pC2-pD2
T77:17/575 1:179.503:82	PAL, Tablet of the Cross, Incensario Stand: H7-G8
T77:17/575 1:179.23:503:24	PAL, Temple of the Inscriptions, West Panel: Q9-R10
T77?:17/575 1.179.23:503:24	YAX, Lintel 28: S1b-T1
T77:17/575 204.179.23:503:24	PMT, Fragment: pX2-pW3
T77:17/575 13.179:503:82	PAL, Temple XIX Stone Panel: I1-H2b
T77?:17/575:126.1:179?:503?	PNG, Stela 7: C3
T77:17/575.126 1.179:503:24	ALS, Stela 4: B6-A7
T77:17/575.126 1:179.503:82	PAL, Palace Tablet: J10-I11
T77:743.17/575? 1:179.23:503:82	TNA, Monument 77: pA-pC
T77:17/575.179:503:24	DPL, St. 8: D10 (without T1 <u>)
T77:17/575.1:179:23:82	CPN, Hieroglyphic Stairway
T77:17 1.179:503 1.747:57	PNK, K4692 (Kerr n.d.a.): C4-C5

Along with these examples, there are two texts at Tonina (Graham and Mathews 1999: 6:184 and an unpublished drawing by Simon Martin), and yet another one at Santo Ton (Blom and Duby 1957: Fig. 35a) in which the collocation in question is composed in a rather different manner:

T77:17/575? 1.533v:102 58.503:24?	TNA, Collections, Altar 1: G-I[156]
T669b:17/575.126 232.533v:58:24.23	TNA, Monument 165: K-L
T1?.77:17/575 1.533v.?:? 1.503.58:?	STN, Altar 1: A4-5[157]

Although the general meaning of the expression has been known since the 1960s, the reading and precise meaning of the hieroglyphs that constitute the collocation has been under discussion ever since Proskouriakoff's (1963) seminal work. Regarding the first part of the phrase, Barbara MacLeod was the first person to find a substitution for the first sign in the collocation on the Hieroglyphic Stairway at Copan as **k'a-a-yi** (Schele and Looper 1996: 41), leading David Stuart to connect the verb to colonial Tzotzil *ch'ay ik'*, "it diminished/extinguished breath" or "died" (Schele 1991a: 44; Freidel, Schele, and Parker 1993: 440).[158]

Regarding the second part in the collocation, Schele (1991a: 44) presumed that "it must record the element that is lost in death and one of the things a father transfers to his child" followed by a proposition by Schele (1992: 40) that "the second glyph is *sak-niknal*, 'white-flower'" based on the presumption that "nal is the value of the ik' sign outside the day cartouche." In 1996, Schele and Looper (1996: 41) stated that "the verb is *k'a'yi u sak niknal*, 'end or terminate his whitle [*sic*] flower'." The reading of the T533 'ajaw' sign outside the day sign cartouche as **NIK**, or 'flower', was proposed by Nikolai Grube and Werner Nahm in 1990 (Freidel, Schele, and Parker 1993: 440).[159] Regarding the **IK'** sign, Freidel, Schele, and Parker (1993: 440) conclude that:

> Since the *ik'* sign often has *na* above it even in the context of the day sign, it occurred to Schele that the second half of the word for soul might simply be *–nal*, a suffix meaning something like "born of," "one of the quality of," or "one from." Although we are still collecting evidence to test this idea, it looks promising. We think the word for "soul" was "white-flower-thing."

[156] I would like to thank Erik Boot for pointing out this reference to me in 2002.

[157] I would like to thank Christian Prager for pointing out this example to me in March 2005.

[158] Note that in Schele (1991a: 44) the reference is to Tzeltal rather than to Tzotzil. In the dictionary of modern Tzotzil of San Andrés, Hurley Delgaty and Ruíz Sánchez (1978) provide a gloss *ch'ayel* with a meaning "perder" ("to lose") and *ta sac-ch'ay* as "se desaparece, desvanece" ("disappears / vanishes / fades away").

[159] The fact that the Maya day sign *Ajaw* corresponds to Nahuatl *Xochitli*, or "flower" in the Central Mexican calendar, has been considered to reinforce the reading of the **AJAW** sign outside the day sign cartouche as **NIK** or **NICH**, "flower" (Macri 2000: 2).

The *–nal* suffix proposed by Schele (1992: 40) was based on the then apparent substitution **na-li** for the **IK'** sign on the Copan Hieroglyphic Stairway.[160] It is now known, however, that the T23 sign is merely a graphic element of the **IK'** sign, without a separate phonetic value (Stuart, Houston, and Robertson 1999: 44).

Presently, the first part of the collocation is somewhat firmly established as *k'a'ay / k'a'aay* (**K'A'-yi; K'A'-a-yi; k'a-a-yi**) or *k'a'ayiiy* (**K'A'-yi-ya**) with the meaning "gets/got wilted/withered/shriveled" (based on the Spanish gloss "marchitarse" of the verbal root *k'a'-* [Terrence Kaufman, personal communication, 2003]).[161] The verb is written in mediopassive voice (*k'a'-ay-Ø*; wither-MPAS-3SA) with an occasional temporal deictic enclitic attached to the mediopassive suffix, producing *k'a'ayiiy* (*k'a'-ay-iiy-Ø*; wither-MPAS-3SA-ADV.CLT).[162] However, the second part of the collocation still eludes proper identification. Although the reading of the final **IK'** constituent is rather secure, the signs between the verb and the **IK'** sign have been under discussion since the collocation was first identified.

When Nikolai Grube and Werner Nahm identified the T533 "ajaw" sign outside the day sign cartouche as **NIK** (Freidel, Schele, and Parker 1993: 440), the reading for the T179 sign (between the possessive pronoun **u** and the **IK'** sign in the collocation under discussion) was identified as a compound glyph composed of T58 **SAK** and T533(v) **NIK**. Schele (1991a: 44) also connected this compound to the T535 'child of father' glyph, although the two signs are separate in appearance (along with reading and meaning). While the T58 **SAK** element of the compound T179 is rather firmly established, the reading of the T533 'ajaw' sign outside the day cartouche is not. In many cases the sign has a phonetic complement **ki** attached to it, e.g., in the name of a captive (or, more precisely, subject of 'guardianship') in the title of *Itzamnaaj B'ahlam* II in the texts at Yaxchilan, such as the Ballcourt Marker of Structure 14 (at F), the underside and the front edge of Lintel 25 (at F3b and W1b, respectively), Lintel 27 (at H1b), Lintel 46 (at G6), Lintel 56 (at L1b), Stela 11 (at I2b and M4a), Stela 12 (at F4), Stela 18 (at D4), Stela 20 (at C1), and Dos Caobas Stela 1 (at S1b). Additional examples

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[160] One of the drawings from the Copan Hieroglyphic Stairway where the "death phrase" collocation appears, was published by Schele in 1982 (p. 137). In this drawing, the sign underneath the T23 **na** sign appears to be an **IK'** sign rather than the T24 or T82 **li**. In another drawing by Linda Schele (Schele and Looper 1996: 128), the signs are T23 **na** and T82 **li**, respectively (see Appendix A: Table 188 in this volume). If the later drawing of the glyph compound is more accurate than the earlier one, then the T23 sign appears to substitute the T503 **IK'** sign. Also, **na** and **li** would produce a long final vowel *–naal*, rather than *–nal* (Houston, Stuart, and Robertson 1998), a piece of information that was not known at the time when these arguments were pieced together in the early 1990s.

[161] The verbal root is also preserved in Ch'orti'. Hull (2003: 512-513) provides the following account that deserves to be quoted in full length: "[...] the root *k'a'* appears as *k'a'pa* with the mediopassive suffix *-pa* that usually accompanies verbs of motion (Wichmann 1999:69). This is unquestionably the most common form of this verb in spoken Ch'orti' today. When *k'a'pa* precedes nominal forms, it always means 'to run out of' something or 'to end'. [...] it is also significant that both Hieroglyphic Ch'olan and Ch'orti' both make use of a form of mediopassive verbal morphology in this context. The verb form *k'a'pa* is an attested form in Ch'orti' as an expression of death. Note these examples: *E chamer ja'x konde ak'a'pa umusik'*. "Death is when one's breath runs out" [and] *K'a'pa umusik' e ijch'ok umen e purer* "The breath of the young woman ran out (i.e., she died) because of the fever". Ch'orti' has not only retained nearly the same metaphorical expression as found in Hieroglyphic Ch'olan, but it also preserves the original phonetic spelling (unlike the Tzoztil [*sic*] *ch'ay ik'*). In Ch'orti', my consultants translate *k'a'pa umusik'* as either "*se acabó su respiración* ('one's breath ran out')" or "*se acabó su espíritu* ('one's spirit expired')." Both translations accord well with our understanding of death in the Classic period in the context of the phrase *k'a'aay unik?sak ik'il.* In this expression, then, Ch'orti' has preserved semantically, grammatically, and phonetically the forms of this metaphor for death among the ancient Maya."

[162] The class of intransitive verbs with a glyphic <yi> suffix is somewhat problematic and not all scholars identify it as marking a mediopassive voice. Moreover, these verbs have also been (re)analyzed in a manner in which the /i/ of the glyphic <yi> is retained to produce the following morphological analysis: (verbal root)-Vy-i-Ø (Marc Zender, personal communication, March 2005). In the case of the verb under discussion, the morphological analysis would be, accordingly, k'a'-ay-i-Ø, producing *k'a'ayi*.

from Tikal exhibit the T533:102 compound as a part of a nominal phrase of objects (Lintel 2: A12, Temple IV), people (Lintel 3: E3b, Temple I; Tikal Bone MT41), and places (Stela 22: A3).

In regard to the inventory of different variations of the collocation in question, there appears to be only modest variability in the majority of the cases (with the archetypal form presented in Figure 151):

K'A'-yi u-T179-**IK'**
K'A'-yi u-T179-**IK'-li**
K'A'-a-yi u-T179-**IK'-li**
K'A'-yi-ya u-T179-**IK'-li**
K'A'-yi T179-**IK'-li**

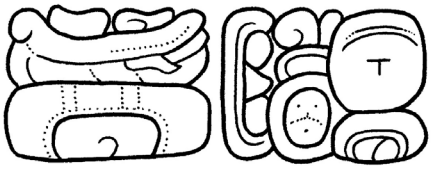


Figure 151: Yaxchilan, Lintel 27: A2-B2 (Drawing by the author based on a drawing and photograph by Ian Graham)

Three examples that stand out in the inventory are the collocations present on Altar 1 (Collections) and Monument 165 at Tonina (see Figure 152 and Figure 153, respectively), and on Altar 1 at Santo Ton (see Figure 154), where the T179 sign is substituted with T533v, **ki**, and **SAK**:

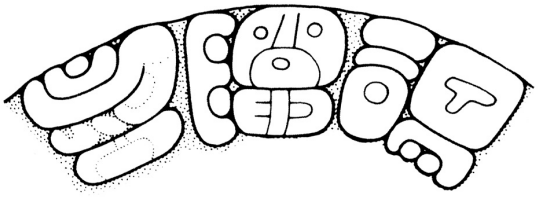


Figure 152: Tonina (PNK), Collections, Altar 1: G-I (Drawing by Ian Graham in Graham and Mathews 1999: 6:184)

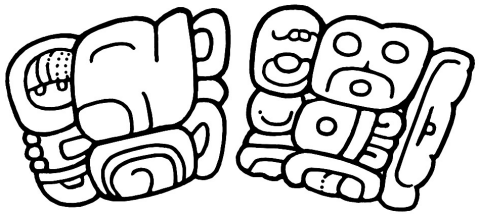


Figure 153: Tonina, Monument 165: K-L (Redrawn by the author after an unpublished drawing by Simon Martin)

Figure 154: Santo Ton, Altar 1: A4-5 (Drawing by Frans Blom and César Lizardi Ramos in Blom and Duby 1957: Fig. 35a)

Although there are only three such examples in the inventory, these collocations provide the only known examples thus far where the "T179" sign is split up in the 'death phrase' context. Consequently, the "T179" sign in all other instances in parallel collocations should be regarded as being composed of two signs, T533v and **SAK**, respectively, with the **SAK** sign modifying the

following (**IK'**) sign, rather than the T533v sign. The only reasons why this would not be the case are: (1) if all three monuments contain a scribal error at this very position, (2) if the phrase refers to something else than in all other examples, or (3) if the phrase is an idiosyncratic, regional, time-specific, or a re-analyzed form of an otherwise differently spelled idiom. Although all of these possibilities seem unlikely,[163] it should be noted that the geographic distribution of the collocations where the "T179" sign is split up is rather limited (see Appendix A: Map 12).

In addition to the three examples discussed above, there is at least one case that supports the T533v-**ki SAK IK'** reading, albeit in a different context. On the west side of Bench 1 in the South Room of the South Subterranean Building at the Palace of Palenque (see Figure 155), there is a glyph block that consists of the head variant of the T533v 'ajaw' head, and a **SAK** sign on top (or partly behind) an **IK'** sign. Stuart (2003) notes that the glyph is "the enigmatic *sak ik'*, "white wind," expression with the pre-posed "ajaw" sign (**?-SAK-IK'**), that in other contexts is known to refer to the breath and life spirit of rulers and nobles."

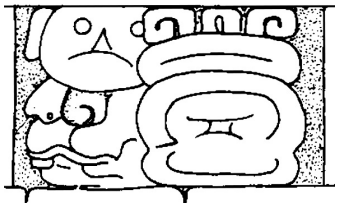


Figure 155: Glyph block C, Bench 1 (west side), South Room, South Subterranean Building, Palace, Palenque (Drawing by Merle Greene Robertson in Robertson 1985b: Fig. 423)

If this glyph block is another example where the "T179" sign is split up as T533v (or T533hv in this case) and T58 **SAK** signs, then the reading order of the **SAK** and **IK'** signs is reversed in comparison to the reading order of the **SAK** and T533v signs (i.e., "T179") in the 'death phrase' collocations. In other words, to substantiate that the **SAK** sign is read last in the compound "T179" sign in the 'death phrase' collocations (based on the substitution on the Tonina altar), one needs to agree on the assumption that the T533v sign is placed partially in front of the **SAK** sign (covering the bottom part of it) with the reading order being from front to back, i.e., T533-**SAK** or [T533v]**SAK**, depending on orthographic conventions. As with the Palenque bench example, we need to agree that the **IK'** sign is infixed into the **SAK** sign, and the infixed sign is read last. The *prima facie* controversy here is, that to (further) back up the argument of the reading order of one glyph compound, one has to use an example where the reading order of one of the elements appearing in both cases is reversed.[164] However, based on the Tonina and Santo Ton examples, the reading order is clearly **SAK** first and **IK'** second.

Returning to the 'death phrase' substitutions: if the "T179" is indeed composed of T58 **SAK** and T533v, and if the T533v sign is placed partly in front of the **SAK** sign, the reading order of the glyphs ought to be from front to back. Other known examples of 'front to back' reading order are the full-figure variants of the **AJAW** (T168:518b), **NAB'** (T*:522), and **NAL** (T86:851) glyphs that recurrently expose only the upper part of the signs, with another glyph being placed partly on top (in front) of them. Yet another sign that commonly only shows the topmost part of the glyph is the T60v:528 **hi** sign, which is frequently suppressed under the T575 **b'a**/**B'AH** sign. However, there are known examples where the topmost part of the aforementioned glyphs function as separate signs

[163] It must be taken into consideration, however, that new, yet to be discovered, examples of this collocation may bring new light to this debate.

[164] In other words, the Tonina example gives us T533v-**ki SAK-IK'** whereas the Palenque bench provides a reading T533hv-**[IK']SAK** or T533hv-**SAK[IK']** depending on how one perceives the **SAK** sign to behave. The contradiction here is that if one were to use the Tonina and Santo Ton examples to prove that the "T179" sign is split up into T533v and **SAK**, it means that in all other examples of T179, the **SAK** sign is behind the T533v sign, and it should be, accordingly, read last. However, the contradiction is only a *prima facie* contradiction, as the two examples only have one sign in common. Moreover, there are several examples of infixed signs that are either read first or last in identical contexts (such as the positional suffix *–laj* that can be written as **la[ja]** or **[la]ja**.

producing the 'standard' reading order (top to bottom). This is especially the case of the T168 **AJAW** sign (as in T168:[2]188 **AJAW-[2]le**) and the T60v **hi** syllable (as in T60:751a **hi-HIX**).

In the light of the present evidence, the basic form of the collocation can be analyzed as follows (with a reconstructed transcription based on all variations of the collocation [save the Santo Ton Altar 1 example]):

K'A'-a-yi u-[?-ki]SAK-IK'-li
k'a'ay u…k sak ik'[i]l [165]
k'a'-ay-∅ u-? sak-ik'-il
wither-MPAS-3SA 3SE-? white-wind-ABSTR?
"It got withered, his/her ? white wind"

However, the collocation could also be another example of a *difrasismo*[166] in Maya hieroglyphic writing (a possibility that would clarify the otherwise rather obscure phrase) much like other difrasismos in the script, such as *uto'ok' upakal* (his/her flint + his/her shield) for "war" (Freidel, Schele, and Parker 1993: 472), "arms and insignia" (Martin and Grube 2000: 45), "army" (Martin 2000: 179), or "military efficacy" (Knowlton 2002: 10), *pohp tzam* (mat + throne) for "rulership" or "authority" (Hull 2003: 414), *ukab' uch'e'en* (his/her land + his/her cave/well) for "city" (Simon Martin, personal communication, 2000), or "residence" (Knowlton 2002: 11) along with *chan ch'e'en* (sky + cave/well) that has similar connotations referring to "key population centers" (Martin 2000: 178) or, conversely, to a more general concept "everywhere", as proposed by Hull (2003: 402).[167] Another candidate for a difrasismo in Maya hieroglyphic writing is the couplet *waj ha'* (tortilla/bread + water) for "feast" or "meal" (Boot 2005: 3), although the (potentially) intended meaning is less metaphorical than in most cases of couplets that fall into the category of difrasismos. However, it is interesting to note that the metaphorical meaning of the paired words 'food' and 'water' in the Book of Chilam Balam of Chumayel is 'fate' according to Miguel León-Portilla and Earl Shorris (see Hull 2003: 413).[168]

A parallel feature is later found in colonial Nahuatl which employs pairs of nouns such as *in xochitl in cuicatl* (flower + song) for "poetry", *in atl in tepetl* (water + hill) for "town", *in temoxtli in ehecatl* (dust + wind) for "illness, sickness, disease", *in atl in metlatl* (water + *metate*) for "woman", *in cueitl*

[165] It should be noted that the word for wind is *ik'ar* in Ch'orti' and *ik'al* in Ch'olti' (see Appendix A: Table 192). If the possessed form of the word for wind in Classic Maya does not take a *–Vl* (vowel + l) suffix, the word for wind could, conceivably, be *ik'al* instead of *ik'*. However, if the word for wind in Classic Maya takes a *–Vl* suffix when possessed, the word ought to be *ik'* instead of *ik'al*, producing *ik'-Vl*. Although not definite proof *per se* of the quality pertaining to the vowel of the apparent *–Vl* suffix, it should be noted that the word for wind in the collocations under discussion is constantly written with a T24 or T82 **li** sign when the suffix is present. The vowel must, however, be reconstructed, as it is not produced by the standard spelling rules (Lacadena and Wichmann 2004; Kettunen and Helmke 2004) followed in this study.

[166] Difrasismo is a kind of trope in which a single idea is expressed by pairing two words or metaphors (Garibay K. 1953: 19). The term itself was first employed by Ángel María Garibay K. (Montes de Oca Vega 1997: 31), and later widely used by other Mexican scholars, such as Miguel León-Portilla (1963, 1964, and 1969). León-Portilla (1969: 77) provides the following additional description "[...] device used in lyric poetry, as well as in discourses and other forms of composition, consists of uniting two words which also complement each other, either because they are synonyms or because they evoke a third idea, usually a metaphor. This particular stratagem is seldom found in Indo-European languages, but is very common in Mexican indigenous tongues, especially Nahuatl."

[167] Stuart and Houston (1994: 12-13) were the first to identify the locational associations of the last two expressions, although not referring to them as difrasismos or providing a definite reading for them: "The meaning of the sky-bone [*chan ch'e'en*] glyph remains unknown, but its association with locational glyphs is apparent in inscriptions as well as iconographic contexts" and "[g]iven the grammatical structure, we should expect the bone sign to somehow link the Emblem with the personal name and that the bone should refer to the Emblem [...]. We might speculate that it specifies the location as being the "place" of the named individual [...]. Clearly, in any case the bone sign has suggestive locational associations."

[168] For further discussion on the structure of difrasismos in Maya hieroglyphic writing, see Hull (2003).

in huipilli (skirt + shirt) for "woman" (in a sexual aspect), *in chalchihuitl in quetzalli* (jade + quetzal [feathers]) for "beauty", and *tlilli tlapalli* (black + red ink) for "writing" or "wisdom", but also pairing verbs as in *tzicuehua tlapani* (to splinter + to break) for "to be born" (Garibay K. 1953: 19; León-Portilla 1963: 102-103; León-Portilla 1964: 83; León-Portilla 1969: 77; Montes de Oca Vega 1997; Knowlton 2002: 9; Jiménez Cataño n.d.). Furthermore, it appears that there are similar structures in the K'iche' epic Popol Vuh (Low 1992: 24-25; Tedlock 1996: 202-205) as well as in modern Ch'orti' (Hull 2003[169]). Couplets, difrasismos, or pairings of words like these are actually found in many languages around the world, although they are sometimes difficult to distinguish from compound nouns.

In Maya hieroglyphic writing, the possessive pronoun is commonly marked in difrasismos with the first noun only, although there are several examples where the pronoun, or a fusion (conflation) of a preposition and a pronoun, is assigned to both nouns (see Kettunen 2005: Fig. 15). However, although the possessive pronoun does not generally precede the second noun in the texts (except for the Santo Ton Altar 1 example), it was evidently present when pronounced. If this is the case, the death euphemism collocation – or difrasismo – can be analyzed as follows (with a reconstructed transcription based on all variations of the collocation):[170]

K'A'-a-yi u-[?-ki] u-SAK-IK'-li
k'a'ay u…k usak ik'[i]l
k'a'-ay-∅ u-? usak-ik'-il
wither-MPAS-3SA 3SE-? 3SE-white-wind-ABSTR?
"It got withered, his/her ?, his/her white wind"

If this is indeed the case, what gets "withered" (or "wilted / shriveled") in the difrasismo, is a noun ending in /k/ sound, and a composite noun (or a nominal phrase) consisting of the adjective *sak* and the noun *ik'* .

Along with the general meaning "white" for *sak*, the word also has other connotations and denotations in Maya languages (see Appendix A: Table 191), such as "pale", "gray", "whitish", "clear", and "clarified" in Ch'orti' (Wisdom 1949), "clean" (Spanish *limpio*) in Ch'ol (Aulie and Aulie 1978) as well as in Tzotzil (Hurley and Ruíz Sánchez 1978), and "clear" (Spanish *claro*) in Tzotzil (Hurley and Ruíz Sánchez 1978). *Ik'* (see Appendix A: Table 192) is glossed as "air" and "wind" in Ch'orti' (Wisdom 1949), Ch'ol (Aulie and Aulie 1978), Chontal (Knowles 1984), Tzeltal (Ara 1986; Slocum, Gerdel, and Cruz Aguilar 1999), Tzotzil (Hurley and Ruíz Sánchez 1978), Itzaj (Hofling and Tesucún 1997), and Yukatek (Gómez Navarrete 2004), as well as "breeze", and "evil wind" (*aigre*) in Ch'orti' (Wisdom 1949), "breath" (Spanish *aliento*) in Tzotzil (Hurley and Ruíz Sánchez 1978) and Itzaj (Hofling and Tesucún 1997), "endurance" in Itza (Hofling and Tesucún 1997), and "spirit" and "life" (Spanish *espíritu* and *vida*) in Yukatek (Gómez Navarrete 2004, Ciudad Real 1984).[171] Related terms also include *mus-ic* [*musik'*] referring to "soul" (Spanish *alma* and *anima*) in Ch'olti' (Morán 1695).

[169] Hull (2003) provides, for example, the following pairs: *ok* + *k'ab'* (foot + hand) for "all the body" (as in *ch'a'r takar ujolchan uyok, takar ujolchanir uk'ab'* or "lying there with the infecting heat of his feet, with the infecting heat of his hands") and *mundo* + *syelo* (world + sky) for "everywhere" (as in *ya ch'a'r tama e pwerta mundo, pwerta syelo* or "there they lie in the door of the world, door of the sky"). The latter appears to be very similar to the Classic Maya *(u)kab' (u)ch'e'en* expression.

[170] What the ultimate reading of the T533v sign is, and whether it refers to a flower or not, can be debated. Recent proposals for the reading of T533v include **MOK** (> *mook*) by Barbara MacLeod (in a workshop presentation in Austin, Texas, on March 15, 2006, and **BOK** (> *book*) by Christian Prager (in a note circulated among fellow epigraphers, dated August 28, 2006).

[171] In the Book of Chilam Balam of Tizimin (Edmonson 1982: 52), the annihilation of one's life is expressed by using a couplet employing the words *ol* and *ik* [*óol* and *ik'*]: "*Ca ix sati y ol, ca ix sati y ik*" ("And then was destroyed their spirit, and then was destroyed their breath"). Compare also this expression to the couplet at position O8-P9 on the East panel of the Temple of the Inscriptions at Palenque, which employs the same structure and the same verb.

Consequently, the semantic sphere of the second part of the collocation is in all likelihood a combination of the following words (or glosses):[172]

wind	
white	air
clear	breath
clean	spirit
life	

Besides the 'standard' expression, reformulated here as *k'a'ay u…k usak ik'il* (or *k'a'ay u…k usakik'il*), there is a phrase on an incised Late Classic travertine bowl (K4692; Kerr n.d.a) where the **u-**"T179"-**IK'** section of the collocation is followed by a glyph block composed of **u**, **ti**, and **si**. In full, the clause reads:[173] **7-**"AK'B'AL" **16-CHAK-AT-ta K'A'-yi u-**T179-**IK' u-ti-si CHAN-na-AK [IX/HIX-WITZ]AJAW-wa b'a-ka-b'a** (*huk ak'b'al(?) waklaju'n chak[']at k'a'ay u...? ik' utis chan a[h]k(ul)? hi[i]xwitz ajaw b'akab'*).

Figure 156: Hieroglyphs C4-D6 from K4692 (Drawing by the author based on a photo by Justin Kerr)

The name of the person whose demise is recorded on K4692 appears to be *Chan Ahk* (or *Ahkul*) from the polity of Hiix Witz. The toponym is also mentioned in a series of monuments and artifacts, such as Hieroglyphic Stairway 2, Step V, at Dos Pilas (Guenter 2003: 23), Panel 7 at Piedras Negras (Martin and Grube 2000: 144), Hieroglyphic Stairway 2, Step VIII, and Hieroglyphic Stairway 3, Step V, at Yaxchilan (Lopes and Davletshin 2004), Stela 2 at El Pajaral (Lopes and Davletshin 2004: 4), on a pyrite disc, Burial 13, at Piedras Negras (Martin and Grube 2000: 150), and on a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (Kerr n.d.a [file no. K1387]). According to David Stuart (Guenter 2003: 24; Lopes and Davletshin 2004: 4), the Emblem Glyph appears in local contexts at El Pajaral, Zapote Bobal, and La Joyanca (between the San Pedro Mártir and Pasión Rivers in Western Petén), which in all probability embrace the political realm of Hiix Witz. This location fits well within the geographic distribution of other sites showing texts with the death euphemism under scrutiny (see Appendix A: Map 12).[174]

A related name to the one inscribed on K4692, albeit written with an 'antler' glyph as **XUKUB'?-CHAN-na a-ku**, appears next to a bound captive inside a ball in a ballgame scene in Hieroglyphic Stairway 2, Step VIII, at Yaxchilan and possibly also in Hieroglyphic Stairway 3, Step V: A2-B2 (Lopes and Davletshin 2004: 4). The date of Hieroglyphic Stairway 2, Step VIII, is recorded as 9 Lamat 16 Ch'en (9.10.3.11.8), and the initial date of Hieroglyphic Stairway 3, Step V, is recorded as 10 Ajaw 13 Mol (9.10.14.13.0). In both cases the protagonist is *Yaxuun B'ahlam* III. Another text

[172] Note that if the collocation is a difrasismo instead of a couplet, the semantic sphere cannot be straightforwardly drawn from the constituents listed here.

[173] The phrase is preceded by another clause, followed by a distance number (2.8.5.5) leading to the last clause (which refers to a point in time before the first clause).

[174] The geographic distribution of the sites and the diachronic distribution of the monuments on which the collocation is represented, is rather restricted (see Appendix A: Map 11, Appendix A: Map 12, and Appendix A: Table 190).

incorporating the name *? Chan Ahk* is written on a pyrite disc that was found in Burial 13 at Piedras Negras (Martin and Grube 2000: 150; see Figure 157), and produced in all probability during the life time of Ruler 4 of Piedras Negras (9.13.9.14.15–9.16.6.11.17, or A.D. 701 to 757 [Martin and Grube 2000: 148-150]). Whether the person referred to in K4692 is one or none of the individuals mentioned above, remains to be discovered.

Figure 157: Pyrite disc from Burial 13, Piedras Negras
(Drawing by Stephen Houston in Martin and Grube 2000: 150)

As regards the **K'A'-yi u**-T179-**IK' u-ti-si** collocation on K4692, Houston and Taube (2000: 267; referring to David Stuart's analysis of the expression) state that "the phrase *k'a'-ay-i/ u-* 'white flower'- *ik'-u-tis*, 'it finishes, his flower breath, his flatulence', contrasts two body exhalations, one sweet-smelling and oral, the other foul and anal." Although the word *tis* (from Proto-Mayan **kiis* ~ **tziis* ~ **tiis* and Proto-Ch'olan **tiis* [Kaufman and Justeson 2003]) is glossed as "fart" (Spanish *pedo*) in Ch'orti' (Wisdom 1949), Ch'ol (Kaufman and Justeson 2003), Chontal (Keller and Luciano G. 1997), Tzeltal (Kaufman and Justeson 2003), Tzotzil (Kaufman and Justeson 2003), Itzaj (Hofling and Tesucún 1997), and Yukatek (Barrera Vázquez 1980), the word has also other meanings and connotations, such as "juice" (Spanish *zumo*) as in *utis aranxax* ("orange juice" / *zumo de naranja*), in Chontal (Keller and Luciano G. 1997). Also, a cognate of the word, *kis*, is used in the term *kis witz*, or "fog rising from earth" and "rainbow" in Itzaj (Hofling and Tesucún 1997). Consequently, although the etymology and most dictionary entries point to the word "flatulence" or "fart", can we be sure of the meaning, connotations, and associations of the word in the Classic Maya poetic context, as in the phrase on K4692?

Regarding the structure of the collocation on K4692, it is notably similar to (other) difrasismos in Maya hieroglyphic writing and parallel expressions in Nahuatl. However, if this phrase is a difrasismo, it would mean that the **u-"**T179"**-IK'** segment of the collocation should be regarded as one unit, rather than composed of two parts, as in the aforementioned reconstructed **u-? u-SAK-IK'** (*u...k, usakik'*) difrasismo. Consequently, if the phrase on K4692 follows the suggested reconstructed composition (based on the Tonina Monument 165, Tonina Collections Altar 1, and Santo Ton Altar 1 examples, where the "T179" sign is split up), it would produce a *trifrasismo*, to coin a term, with an outcome of *k'a'ay u...k usakik' utis*. This would, however, raise new problems with the proper reading of the "T179" sign, i.e., whether it is dividable into T533v 'ajaw head', ending in a /k/ sound, and into the T58 **SAK** sign, or whether it should be considered as a virtually inseparable fusion of the two signs in question.

Regarding the *utis* part of the phrase on K4692, it appears to shatter the otherwise harmonious difrasismo, and raises a question whether the **u-ti-si** glyph block should actually be re-analyzed as belonging to the nominal segment of the clause rather than being part of the death phrase.[175] Other examples of the names of lords from Hiix Witz are constantly written with another word preceding the *Chan Ahk(ul)* segment of the name. If this is indeed the case, the analysis of **u-ti-si** as *u-tis* would yield a rather unlikely name, especially if the word *tis* refers to flatulence. Lord "Flatulence-of-the-Sky Turtle" is probably not a very appropriate name for a king (and "Juice-of-the-Sky Turtle" seems

[175] This possibility was proposed to me by Christophe Helmke in February 2005.

unusual as well if the Chontal gloss [see above] is taken into consideration). However, if **u-ti-si** is reanalyzed as *ut-is*, it makes a lot more sense, as *ut* is glossed as "face" and "eye" in Ch'orti' (Wisdom 1949[176]) and Ch'olti' (Morán 1695).

On Stela 11 (B3 and A4) at Copan we can find the word possessed as **u-UT-tu** (*u-ut*), or "his face", and on the Hieroglyphic Stairway 3, Step 3 (D9), at Yaxchilan, the word is written with an absolutive suffix as **UT-si** (*ut-is*) "face" (Zender 2004b: Fig. 8.2). Also, Boot (2002) lists **UT**?, **u-ti**, and **UT?-si** for "face" in his Classic Maya vocabulary, although there is evidence that the word for "face" was written also as **hu**-EYE and EYE-**tu** to produce *hut* (Kaufman and Justeson 2003). If the root *ut* in *utis* is a "face" or "eye", the *–is* could conceivably be a suffix used with unpossessed body parts (as in *ohl* > *ohlis*). How does this work, then, in the nominal context? If *ut* refers to the sky as in "face of the sky" or "eye of the sky", it should be possessed to be grammatically correct. However, there are at least indications of the word *ohlis* being associated with deity names, as in *ohlis k'uh*, and appearing, for example, as a part of the name of a ruler from Oxkintok (Stuart, Houston, and Robertson 1999: 44). However, these examples are rare, and especially in the context of deity names, not well understood.

With regard to other names that have *Chan Ahk* as the last part of the name (see Appendix A: Table 195), we have *Xukub'(?) Chan Ahk* (Lopes and Davletshin 2004) and *? Chan Ahk* (Martin and Grube 2000: 150), both from Hiix Witz, *Ahiin Chan Ahk* at Pomona (Boot 2002: 17), *Sihyaj Chan Ahk* from Piedras Negras at El Cayo (Martin and Grube 2000: 150), and *Maman Chan Ahk* and *Nasimal Chan Ahk* (Christophe Helmke, personal communication, 2005) at Najtunich (Stone 1995: Figs. 8-28, 8-30, and 8-66). However, in lack of other examples with unpossessed (absolutive) body parts forming the first segment in a nominal context, this proposal remains tentative at present. Nevertheless, if the **u-ti-si** part of the phrase on K4692 is indeed part of the nominal segment of the clause, it would support the analysis of the death phrase under discussion as a "frozen" difrasismo, without additional elements attached to it.

Returning to the analysis of the "T179" sign: it also appears in other contexts, with and without the **IK'** sign. One example comes from Tonina: hieroglyphs at the position M on Monument 135 (see Figure 158) correspond perfectly to the latter part of the death euphemism collocation under scrutiny, but the preceding glyphs do not. Although Mathews (2001: 5) considers this phrase to be a death expression of an unknown individual, the expected verbal clause at position L has nothing in common with the glyphic components of the "standard" *k'a'ay/ k'a'aay* verb.[177]

[176] Wisdom (1949) provides the following glosses for the word *ut*: "eye, any small opening or passage, opening of body, piece or bit of, little thing, any round fruit (especially seed, nut or berry); a little, slightly (particularizer and diminutivizer)" and "face, appearance"; *hut*, on the other hand, is glossed as "face of person or animal, front side or surface; facial appearance, manner or expression, appearance; upper side or surface, exposed side or surface, outer side; persons soul, placenta, fetus, abdomen, womb (appears always with possessive u-)"; and *uut* is glossed as "one's face, its front side, one's front".

[177] The date of the event (in all likelihood 9.15.4.2.5 7 Chikchan 18 Sak) falls during the reign of K'inich Ich'aak Chapaht (Martin and Grube 2000: 186) when the king was approximately 39 years of age. The date of death of the following ruler, K'inich Tuun Chapaht, is known (in all probability 9.16.10.16.13 9 Ben 11 Pop [Martin and Grube 2000: 187]), but his birth date is not. If this phrase refers to a death of an individual, it cannot refer to any of the Tonina rulers, but, instead, to another, unknown, individual. Conversely, if the phrase refers to an event associated with birth, rather than death, a fitting candidate would be K'inich Tuun Chapaht. The problem with the phrase is that the glyphs preceding the **u-**179-**IK'-li** compound do not seem to feature any standard grammatical affixes that one would expect to be present in a verb. However, the association of the monument with K'inich Tuun Chapaht shows potential as the name written in the caption text behind the figure portrayed on the monument is clearly **CHAPAT** with a preceding glyph that has a possible outline of a **TUN** glyph (rather than any other part of a name of known individuals at Tonina incorporating the word **CHAPAT**).

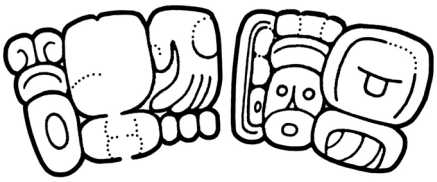


Figure 158: L-M, Monument 135, Tonina (redrawn by the author after a drawing by Ian Graham in Graham and Mathews 1999: 6:161)

Another example of the "T179" sign preceding the **IK'** glyph can be found at D10b on Stela E at Quirigua (see Figure 159) on which the glyphs form part of the name of the stela itself, with corresponding iconographic elements present in the headdress figures (Schele and Looper 1996: 138; Looper 2003: 147, 151).

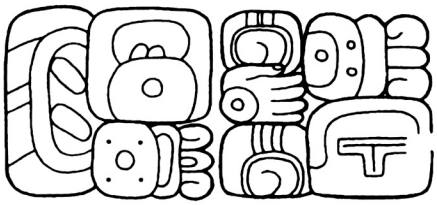


Figure 159: C10-D10, Stela E, Quirigua (Drawing by Matthew Looper in Looper 2003, Fig. 4.38)

Examples of the "T179" sign standing alone can be found both in the writing system and in the iconography: in the Temple of the Foliated Cross Tablet at Palenque (see Figure 160), the "T179" sign appears at C13b in a clause that reads: **u-ti-ya YAX-ha-li wi-tzi**-"T179"-**ki [?]NAL-la NAH-?-K'AN-la** (or *u[h]tiiy yaxhaal witz "T179" ?...nal na[a]h ? k'anal (k'anal ? / k'an ?...nal*). Elements of this clause are also written in the eyes of the foliaceous Witz Monster below the feet of K'inich Kan B'ahlam II in the bottom left corner of the scene portrayed on the tablet, albeit without the "T179" sign. The text on the right eye is written as **YAX-ha-li?** and the text on the left eye reads **wi-tzi-na-la**, producing *yaxhaal? witznal* "green(ing) mountain(place)".[178]

Figure 160: Temple of the Foliated Cross Tablet: C12-C14, Palenque (Adapted after Robertson 1991: Fig. 153)

[178] Compare this to the Río Azul toponym *Sakha' Witznal* (Schele 1991b) and to the Ucanal toponym (Emblem Glyph) *K'anwitznal*. If the glyph compound on the right eye of the Witz Monster is indeed composed of **YAX**, **ha**, and **li**, the outcome ought to be *yaxhaal*. If the *–haal* part of the compound is a suffix (rather than a separate word), it is somewhat problematical. However, there is a productive suffix, although written as *–jal* rather than *–haal*, discussed by Houston, Stuart, and Robertson (2001: 42): "Second, the *–jal* almost certainly consists of two morphemes. The first is a pan-Mayan particle that communicates changes-in-state. In Ch'orti' *sakah* means "to be pale, blanche, lighten," *yaxah*, "to become clear … turn green" (Wisdom 1950). The particle *–ah* doubtless descends from the syncopated *–j* attested in Classic Ch'olti'an. The *–al* would simply be the standard, vowel-harmonic suffix. Altogether, then, *chakjalte* would signify the "reddening tree." The *–al* is obligatory because it derives an adjective from *chakaj*."

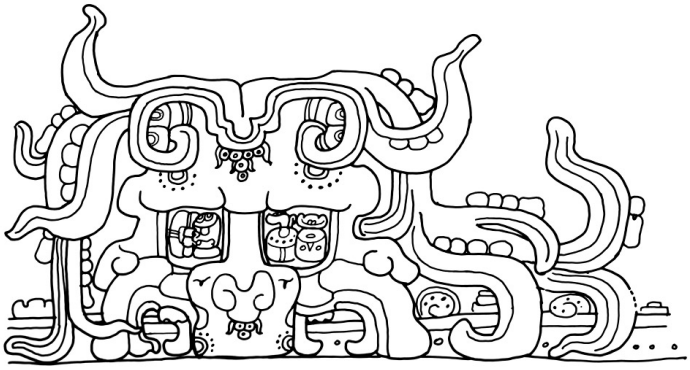
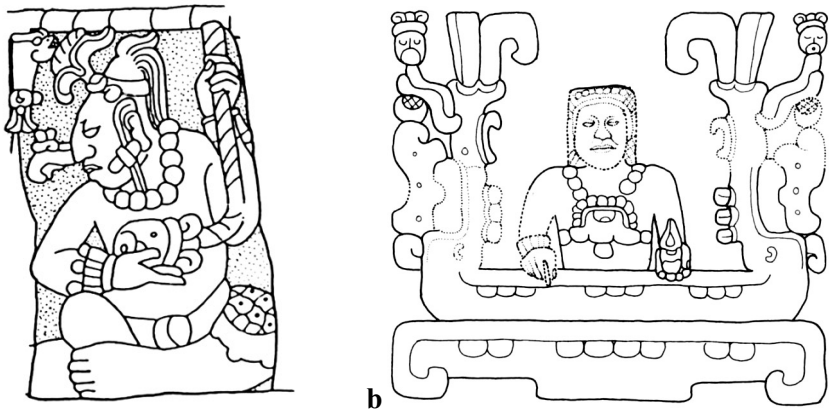


Figure 161: Detail from the Temple of the Foliated Cross Tablet (Drawing by Linda Schele [n.d., No. 185])

Other instances of "T179" are found, for example, on a leg of a bench and on the lower level of the façade of Structure 9N-82 at Copan (see Figure 162).



a **b**

Figure 162: (a) Detail from a leg of a bench in Structure 9N-82, Copan (Drawing by Linda Schele [n.d., No. 4092]); (b) Detail from the lower level of Structure 9N-82, Copan (Drawing by Barbara Fash in Schele and Miller 1986: Fig. III.8)

These examples seem to point to the interpretation that within the "T179" sign, if composed of two hieroglyphs, the **SAK** sign should precede the T533v "ajaw" head. This conclusion appears to be, however, in contradiction with the examples from Tonina (Monument 165 and Collections Altar 1) and Santo Ton (Altar 1), and points to the fact that the inner structure and meaning of the collocation in question still requires further examination. However, as these examples are not hieroglyphs, but, rather, iconographic representations with the appearance of "T179", the examples from Tonina and Santo Ton still provide a compelling substitution for the "T179" sign, and for the entire death phrase to be read as a difrasismo *k'a'ay u…k usakik'il*.

Regardless of the proper reading and exact meaning of the collocation discussed above, it seems that there is a semantic connection between the *ik'* or "wind/breath" element on one hand, and nasal motifs on the other, as pointed out by Houston and Taube (2000: 267-273). The connection between the death phrase and "white flowers" depicted in Maya iconography was made by Freidel, Schele, and Parker (1993: 183), although the *ik'* element was discarded at that point as a misinterpretation by Proskouriakoff, and only found its way back to the reading of the collocation in the late 1990s. The connection between flowers, jade(ite), breath, wind, and nasal motifs was made by Houston and Taube (2000: 267), who observed that "Classic Maya jade beads are commonly in floral form, and along with jade, the breath soul is expressed by flowers, sources of sweet fragrance" and "[t]he placement of the breath element before the nose rather than the mouth alludes to the olfactory quality of the breath-soul, sweet air in contrast to the stench of death and decay."

Houston and Taube (2000: 267) also discuss the expression on K4692, and compare the T179 sign to the similar sign (or motif) placed on top of the volutes emanating from the nostrils of a chilopodous dragon on the lower level of the façade of Structure 9N-82 at Copan, referring to the motif as the "white Ajaw flower".[179] Although clearly assigned to the nostrils (or nasal area in general) of the creature, and evidently associated with other representations of the same sign or motif in the hieroglyphic texts and in iconography, this nasal motif (or nasal motif appendage) is extremely rare in the inventory of nasal motifs in Maya art. In the corpus of nasal motifs of the present study, consisting of over 3200 examples, there is not a single instance of this type of motif associated with any agent. Also, had this particular structure at Copan been part of the corpus of monumental art of the present study, the four examples[180] of this type of nasal motifs would have represented a mere ~0.13 % of all nasal motifs in the corpus.

Consequently, although relevant in the overall distribution and variability of nasal motifs and their associations, this particular example is too uncommon to make general assumptions of the role of nasal motifs in Maya art and ideology, or to regard the "white flower" or "T179" as a representative in the general domain of nasal motifs. However, what remains a fact, is that floral nasal motifs are abundant in Maya art, and they evidently have associations with scent and breath, as proposed by Houston and Taube (2000: 265-273).

Although it is not the same sign or motif as the "white flower" or "T179", and although it is not assigned to the nasal area of various characters in Maya art, there is a motif that is parallel to hieroglyphic T535, or "flaming ajaw" sign. This motif, dubbed here as "pseudo-T535" motif, is commonly rendered as a headdress appendage of various characters in Maya art, along with being placed behind the head of a variety of individuals and as a tail end appendage of various zoomorphic (usually ophidian) or anthropomorphic creatures in Maya art (see Appendix A: Figure 181 and Appendix A: Figure 182). Also, a motif resembling the T533 "ajaw" sign with two flanking coils and/or two to three round designs around the motif, dubbed here as "pseudo-T533" motif, is frequently attached to the elongated snout of dragon, or zoomorphic ophidian, creatures in Maya art (see Appendix A: Figure 183).

Both motifs are also found in other contexts in Maya art, either standing alone, or associated with various creatures (see Appendix A: Figure 184 and Appendix A: Figure 187). Furthermore, different versions of the "ajaw" sign are portrayed in numerous other contexts in Maya art with various elements attached to it, such as a circle of round designs around the sign (with a likely floral association), as in the Temple of the Foliated Cross Tablet at Palenque (see Appendix A: Figure 186). An "ajaw" sign is also rendered inside a floral motif with "aroma elements" (Houston and Taube 2000: 268-269) on an Early Classic tripod vase (see Appendix A: Figure 185). Moreover, a version of the sign with various affixes is rendered on the background and rim text on K4151 (see Appendix A: Figure 188), along with a "plain" T533 "ajaw" sign rendered as a blowgun pellet in the same scene. All these examples, along with a variety of "ajaw face" signs in the hieroglyphs, point to a conclusion that the meaning, connotations, and nuances of these signs and motifs still require further scrutiny.

[179] "The scribal palace known as the House of the Bacabs at Copan portrays profile centipede heads emitting the white Ahau flower sign as breath from their nostrils" (Houston and Taube 2000: 267).

[180] The lower level of the façade of Structure 9N-82 has two parallel images of chilopodous dragons on both sides of the doorway, totaling in four profile images of the creature, each assigned with a nasal motif.

Returning to the issue regarding the implications pertaining to the "floral breath" (Houston and Taube 2000: 266-268, 270): if we were to interpret that floriform nasal motifs are iconic articulations of "flowery breath" or "breath soul", and if jadeite beads and flowers have similar connotations (see the quote from Houston and Taube [2000: 267] on page 295), the presence of floriform or bead-like nasal motifs should somehow mark the presence of a certain type of non-mundane quality. The notion has been discussed before (see Chapter 6) that based on the low frequency of nasal motifs pertaining to the images of deceased individuals, it seems reasonable to assert that nasal motifs do *not* connote to last breath, passing away, or death, but, rather, to some type of status or quality of the individuals assigned with the motifs.

However, it is apparent that the dichotomy of the presence and absence of nasal motifs plays a certain type of role in the pictorial narratives of the Maya (see Chapter 5.4.6 and Chapter 6). Consequently, the existence of certain types of nasal motifs seems to indicate that a given person or being assigned with such a motif has "gained" a specific type of status or quality, or, in the case of "resurrected" or *prima facie* deceased individuals,[181] the character still has that quality or status (marked by a nasal motif) in spite of being *prima facie* dead (rather than having lost his/her/its flowery breath, soul-force, or existence).

Although there is no clear evidence, thus far, of any valuable items (with additional connotations) being placed in the nasal area of deceased individuals in the archaeological record, there are both archaeological and historical records from the Maya areas and Central Mexico of precious articles being introduced to the mouths of deceased individuals and animals. Burial practices reported by Spaniards in the early contact period include, among others, the placement of valuable items into the mouth of the deceased. Landa (1986: 59; translation in Tozzer 1941: 129-130)[182] describes one of these practices among the Maya of Yucatan as follows:

> Once dead, they place them in a shroud, filling their mouths with ground maize, which is their food and drink which they call *koyem*, and with it they placed some of the stones which they use for money, so that they should not be without something to eat in the other life.

Las Casas (quoted in Coe 1988: 225 and Houston and Taube 2000: 267) records a practice among the northern Pokom Maya in this manner:

> When it appears then that some lord is dying, they had ready a precious stone which they placed at his mouth when he appeared to expire, in which they believe that they took the spirit, and on expiring, they very lightly rubbed his face with it. It takes the breath, soul or spirit; to make the ceremony and keep the said stone, was a principal office, and no one had it but a person of the most principal of the pueblo or of the house of the king...

Although there are no images of this practice in the two aforementioned sources, the custom may have been similar to the Aztec practice of inserting a jadeite bead into the mouth of a deceased (see Figure 163) as illustrated by Sahagún (1926).

[181] Such as the portrayal of K'inich Janaahb' Pakal I on the sarcophagus lid in the Temple of the Inscriptions at Palenque and numerous examples of Maize God imagery (see Chapters 4.1 and 4.2.1).

[182] "Muertos, los amortajaban, llenándoles la boca de maíz molido, que es su comida y bebida que llaman *koyem*, y con ello algunas piedras de las que tienen por moneda, para que en la otra vida no les faltase que comer." (Landa 1986: 59)

Figure 163: Aztec 'soul introducing' (after Sahagún 1926)

Also, the placement of a large greenstone in the mouth of a jaguar (or jaguar skull) in Chamber II, Stage IV, Templo Mayor at Tenochtitlan (Matos Moctezuma 1988: 119) may have associations with the overall Mesoamerican semantics of afterlife (see Figure 164).

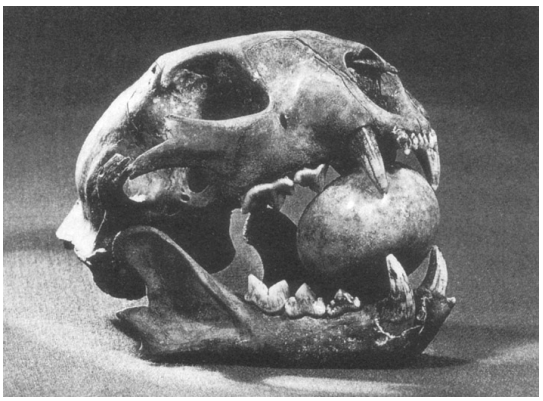


Figure 164: Skull of a jaguar with a greenstone ball in its mouth from Chamber II, Stage IV, Templo Mayor, Tenochtitlan (photo by Salvador Guilliem in Matos Moctezuma 1988: Fig. 101)

With regard to the archaeological reports in the Maya areas pertaining to the placement of objects in the mouth of deceased, Coe (1959: 133-134) provides the following account:

> Position would indicate that a finely carved jadeite pendant [see Figure 165 in the current volume] was placed in the mouth of Skeleton B, Burial 5 [at Piedras Negras]. This practice was current in sixteenth century Yucatan and the Valley of Mexico, according to Landa, Sahagun, and Torquemada (Tozzer, 1941, p. 130; A. L. Smith, 1950, Fig. 117 a), but, in spite of these references, the trait appears very infrequently in Maya archaeology. Two good instances, both with children, appeared at Uaxactun; one was dated as Post-Classic (A. L. Smith, *ibid*., p. 90). Kaminaljuyu, Esperanza Phase, yielded four good to probable cases; the individuals were aged and male in two instances, middle aged male (?), and a young adult female (Kidder, Jennings, and Shook, 1946, pp. 92-93). Gann and Gann (1939, p. 5) recorded a probable example at Nohmul, which involved an exceptionally tall young adult male. Another instance is the famed one described by Blom (Blom, Grosjean, and Cummings, 1934) that was found in the Ulua region of Honduras. Ruz (1955, p. 100, no. 8) makes note that the personage in the Temple of Inscriptions tomb contained "inside the mouth" a bead; judged to be male, *in situ* measurements indicated a stature of about 173 cm. (Dávalos and Romero, in Ruz, *ibid*., p. 110). There is one possible instance at Zaculeu (Woodbury and Trik, 1953, Fig. 44). While no implication of a correlation between exceptional stature and this trait is intended, there is perhaps some suggestion of it at Palenque and Nohmul. In all cases here (the list is very likely incomplete) jade beads are present. Why this trait should appear so sporadically is a mystery. A great many Maya burials, in both lowlands and highlands, are known at present; the percentage of burials in which an object was placed in the mouth must be very small indeed.

Figure 165: Carved jadeite pendant from Burial 5 at Piedras Negras (from Coe 1959: Fig 47e)

It is possible that for the Maya it was the nose, rather than the mouth, that operated as a primary conduit of the essence of life. Also, depictions of possible breath volutes that come out from the *mouth* of deceased figures are extremely rare in Maya art. One candidate is portrayed on an Early Classic Plano-Relief tripod vase (see Figure 166 and Figure 172). According to Martin (2005: 177), what is depicted on one side of the vase, is "the Maize God within Sustenance Mountain and the departure of his 'breath-spirit' to join the celestial realm." In the drawing by Simon Martin (for a detail, see Figure 166), a volute appears to emanate from the mouth of the deceased individual. The area around the mouth is, however, rather eroded, as can be seen from the detail of the photo of the vase (see Figure 166), and, consequently, the volute or coil may or may not originate from the mouth.[183] Also, it is unclear whether the emanation extends all the way (behind the nasal motif and the diadem) to the motif above and to the left[184] of the head of the deceased figure. However, if this is the case – and if the volute emanates from the mouth of the individual – the motif in question might represent the element that departs the body at the moment of death (see also the discussion earlier in this chapter pertaining to the death phrase *k'a'aay u...k sakik'il*).

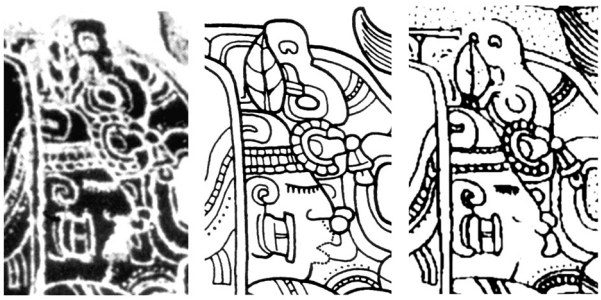


Figure 166: Detail(s) from a scene depicted on an Early Classic tripod vase (K6547); left: detail from a photo by Justin Kerr (2000: 972); center: detail from a drawing by Simon Martin (2005: Fig. 2a); right: detail from a drawing by Stephen Houston in Kerr 2000: 972 (all images rotated 90 degrees clockwise)

It has been demonstrated that nasal motifs play a vital role in the artistic tradition of the ancient Maya, and it is likely that noses were perceived as conduits of some type of life-force in the world-view of the Maya. A well-known example is the scene from Stela 40 at Piedras Negras, on which Ruler 4 interacts with his deceased mother (or another female figure) who is placed in a tomb below his feet (see Figure 167). The deceased figure is portrayed as being alive, and she has a knotted rope motif projecting from her nose. An identical motif is also connecting the tomb and the world of the living above it. In all probability this imagery is related to the 'psychoduct' of the tomb of K'inich Janaahb' Pakal I at the Temple of the Inscriptions at Palenque – a conduit joining the tomb and the outside world (Schele and Mathews 1998: 109, 119, 130; Martin and Grube 2000: 168).

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[183] The scene does, however, show a potential association with the death collocation discussed earlier in this chapter), especially if the wing motif on top of the corpse is interpreted as a **K'A'** sign (see Kerr 2000: 972, Martin 2005: Fig. 2a, and Figure 172 in this volume).

[184] Note that the detail images in Figure 166 are rotated 90 degrees clockwise, and therefore the motif to the left of the head in the original scene is on top of the head in Figure 166.

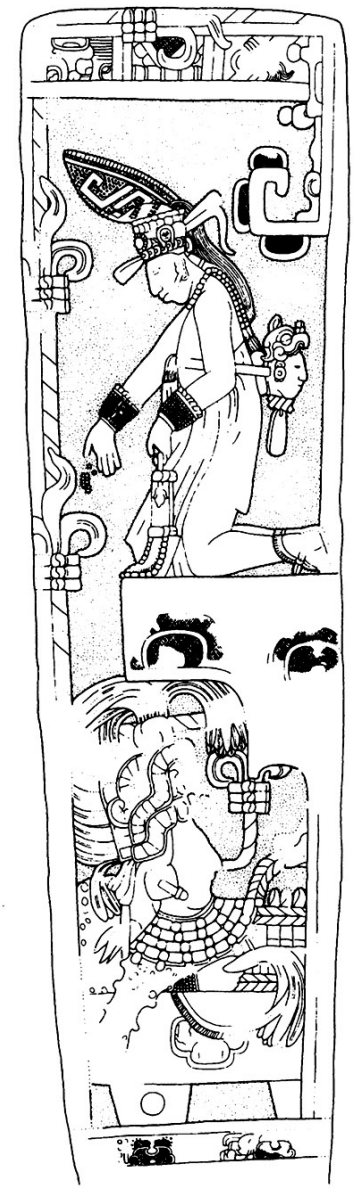

Figure 167: Stela 40, Piedras Negras (Drawing by John Montgomery in Martin and Grube 2000: 149)

An additional indication of the importance of noses for the ancient Maya is the defacement of nasal areas of individuals portrayed in various monuments in the Maya area. Along with the defacement of faces, the nasal area of various monuments shows damage that cannot be accidental in every single case when only the nose or part of the nose or face of the portrayed figure is damaged. In some instances, when the monuments have fallen down, noses of the portrayed characters might have been damaged accidentally. However, there are indications that the nasal and facial area of various Maya monuments were deliberately defaced in ancient (or later) times as there are numerous examples on which only the nose or the face is damaged, but other parts of the monument remain intact and in pristine condition. In these cases the odds are that the defacement was intentional.

In the case of three-dimensional monuments portraying human figures with protruding noses, the question of deliberate defacement is more problematical (see Figure 168). However, in the case of profile images (see Figure 169 and Figure 170) the issue is less complicated, as natural erosion or accidental breakage cannot produce clear and isolated damage patterns beyond a few instances. A list of potential candidates for monuments that have been defaced intentionally in the nasal or facial area is provided in Appendix A: Table 196 and Appendix A: Table 197.

Figure 168: Details from Stela K (west side) and Stela F (north side), Quirigua (Maudslay 1974 [1889-1902], Vol. II: Plates 47 and 35, respectively)

Figure 169: Panel 3, Cancuen (photo by the author)

Figure 170: Unprovenienced panel (photo by Justin Kerr in Schele and Miller 1986: Pl. 101)

The defacement could have happened in times of trouble, such as warfare and uprisings, and during the abandonment of cities. By defacing the portrayals of (deceased) rulers and other individuals in the monuments, their power and ability to affect the lives of the people left behind was in all likelihood "killed" at the same time. Similar incidents have taken place – and still do – around the world, whether the defacement or vandalism is inspired by political, ideological, or religious impetus.[185]

The incentive for the defacement of monuments in the Maya area may have been based on political reasons, but the destruction of faces and nasal areas of individuals portrayed on the monuments points to motivations that are not only mundane, but in all likelihood based on the belief that *prima facie* inanimate objects are actually alive. The destruction of the faces (or only the nasal areas) is in all probability motivated by other – although related – reasons, than the burning, breaking, or total obliteration of monuments.

Besides archaeological evidence, there is also epigraphic substantiation, albeit implied, for the destruction of monuments. On Stela 16 (D2-C3) at Dos Pilas (see Figure 171) and on Stela 2 (at D1-C2) at Aguateca, there is a phrase written as **CH'AK-ka u-tz'i-ba-li pa-ti K'AWIL** (*ch'a[h]ka[j] utz'ib'aal? paat k'awi[i]l*) or "it was hacked, (the) writing/painting (of the) back/skin (of?) K'awiil". This phrase is preceded by a warfare-related "star war" verb[186] referring to an event that took place one day prior to the "hacking" episode.[187] The odds are that the hacking refers to something tangible, such as monuments or portable items with text and/or images.

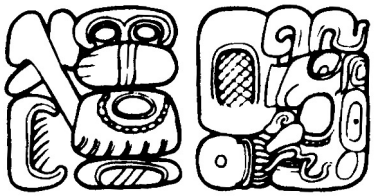

Figure 171: Dos Pilas, Stela 16: D2-C3 (adapted after Graham 1967: Fig. 7)

Another indication of the association between death or resurrection imagery and motifs with apparent connections to nasal motifs has already been discussed in relation to the scenes rendered in several bones from Burial 116 at Tikal (see Chapter 5.4.6 and earlier in this chapter). The gesture of the principal figure and various animal or anthropomorphic animal figures in the set of three bones (see Figure 106) is analogous to the gesture portrayed on a funerary scene portrayed on an Early Classic tripod vase (see Figure 172 and Figure 173), with apparent associations to mourning. Besides this evident relation to grieving, death, and funerary imagery, the Tikal bones show a common Maya pictorial metaphor of death as a journey through the "watery underworld" (Schele and Miller 1986: 270).

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[185] Defacing and destroying monuments is not uncommon in the history of the human race – quite the contrary. In ancient Egypt monuments were defaced for religious and political reasons; in ancient Rome, images of ostracized emperors, such as Caligula, were defaced and destroyed, and coins with their images melted; in the 16th-century England, Catholic icons were destroyed during the protestant reformation; before, during, and after the Second World War, numerous monuments were defaced and destroyed around the world; in mid-20th-century Tibet, numerous Buddhist artifacts were destroyed by Chinese communists; in 20th-century Russia and the Soviet Union, statues of the Czars, and later Lenin, were defaced, and unpopular people were erased from photographs; and in the early 21st-century Afghanistan and Iraq, statues of Buddha and Saddam Hussein were defaced and destroyed, respectively.

[186] Marc Zender has proposed a reading **CH'AY** with the meanings "to lose (out)" and "to be destroyed or devastated" (among others) for the "star war" verb in a letter circulated on April 1, 2004.

[187] In Proto-Ch'olan (Kaufman and Justeson 2003) **ch'äk* is glossed as "to injure" and in Ch'orti' (Wisdom 1949) *ch'aki* is glossed as "[to] cut or hack, chop down, wound". The verb has also interesting derivatives in Ch'orti', such as *ch'ahkib'* "machete", *ch'akon* "wound", *ah ch'akoner* "wounder, murderer", and *ch'aku' ch'aku'* "woodpecker".

Figure 172: An Early Classic Plano-Relief tripod vase (photo by Justin Kerr [file no. K6547])

Figure 173: Detail from an Early Classic Plano-Relief tripod vase (Drawing by the author based on a photo by Justin Kerr [file no. K6547])

As discussed in Chapter 5.4.6, there is a set of three interrelated scenes in the bones with possible narrative implications. As will be remembered, there are three distinct canoe scenes incised on three separate bones, whereof one scene depicts the canoe in horizontal position and two show the canoe sinking under the surface of the water (see Figure 106). The principal figure in the scene (Maize God, Jasaw Chan K'awiil I, or the king impersonating the Maize God), is flanked by four animal figures with anthropomorphic attributes (an iguana, a spider monkey, a parrot, and a dog), along with a pair of Paddler Gods steering the canoe at the bow and aft of the canoe in the horizontal "episode", and each Paddler individually in the middle of the canoe in the two scenes where the canoe is sinking.

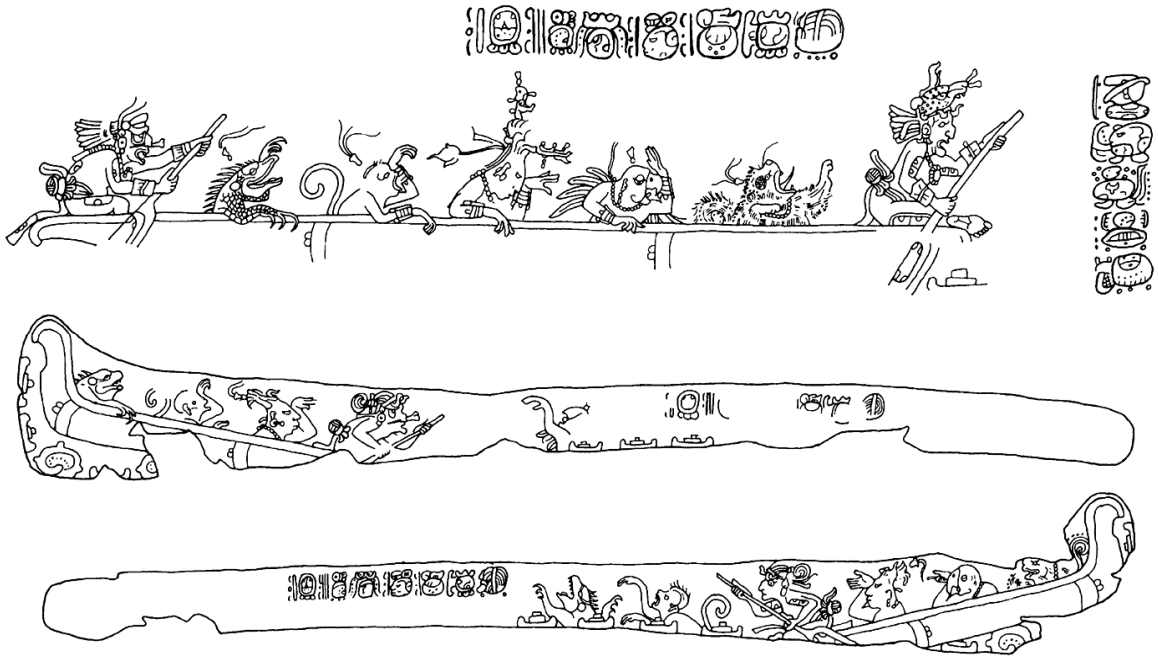


Figure 174: Incised bones from Burial 116, Tikal (drawings by Linda Schele in Schele and Miller 1986: Fig. VII.1)

Each scene portrays type 'sc w/f' motifs on the back of the heads of the figures in altering positions; in one scene the principal figure does not have the motif anywhere, but the animals have it on the back of their heads, and in the other two scenes the principal figure has the motif on the back of his head but the animals are not assigned with one. As mentioned in Chapter 5.4.6, it can be speculated whether this arrangement is deliberate or purely unintentional, due to the fact that the three scenes come from three individual bones, and, consequently, cannot be securely interpreted as a narrative. Nevertheless, the pattern of the presence and absence of the motifs in question argue for the interpretation that the arrangement is intentional.

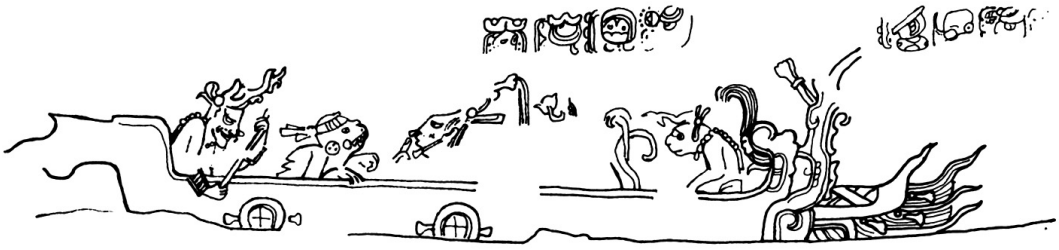


Figure 175: Incised bone from Burial 116, Tikal (drawing by Linda Schele [n.d.])

However, in yet another related scene, the principal figure is once again seated in the canoe, this time with one Paddler, an anthropomorphic iguana, spider monkey (with only the tail visible), and an anthropomorphic dog. The scene is similar to the other examples, but at the same time it is different in many respects: the bow of the canoe is personified as a zoomorphic dragon-like creature, the water scrolls are missing (or replaced with a round design with an internal cross and type 'sc' motifs on its side), the parrot is not represented, the iguana has a headband, the principal figure has a different earspool, and, more importantly, he is assigned with a nasal motif, vividly indicated by a pointing finger.

Quenon and Le Fort (1997: 891) compare the sinking or descending canoe scenes on the Tikal bones to the imagery depicted on an Early Classic bowl found in a mound on the Río Hondo in Southern Quintana Roo (see Figure 176). In their analysis, the scene on the bowl depicts (along the bottom water band) souls of the dead that are oriented in a counter-clockwise direction (facing left), and, above this, "nude human beings and fish-snakes with human or possibly Maize God heads emerging from their mouths" oriented in a clockwise direction (facing right). In their interpretation, the "Rio Hondo bowl iconography uses opposite directions to express the journey of the dead souls into the watery Underworld, their rebirth, and eventual resurrection" (*ibid*.), and "[t]his opposition parallels the descent of the dead Maize God into the watery Underworld as seen on some of the Tikal canoe bones [with a reference to the bones illustrated in Figure 106 of the present volume] and his subsequent emergence from the Underworld at resurrection time" (*ibid*.).

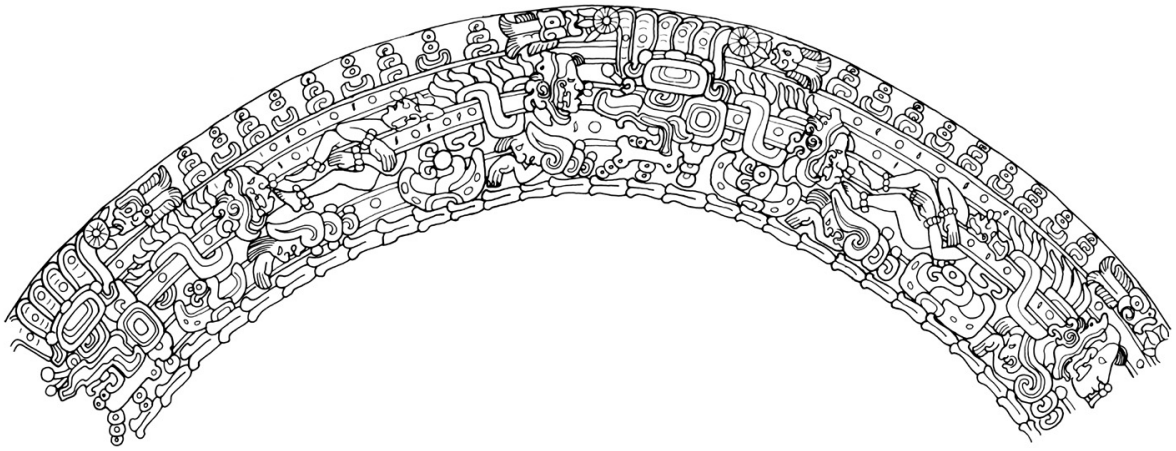


Figure 176: Roll-out drawing of the sides of an Early Classic bowl with a lid from Southern Quintana Roo (Drawing by Linda Schele in Schele and Miller 1986: Plate 106a)

These scenes are not, in point of fact, comparable in regard to the opposition, since both canoes on the Tikal bones are clearly submerging – being more or less mirror images of each other. Moreover, the hand gesture of most figures in both descending canoe scenes indicates sorrow as in the funerary context scene on the Early Classic Plano-Relief tripod vase (see Figure 172 and Figure 173) and clearly indicates a passing to the underworld rather than rebirth or resurrection.[188] However, what is interesting in the Río Hondo bowl imagery is the opposition of the presence and absence of nasal motifs on the two distinct interior "levels" of the scene, as all six characters on the top interior level have nasal motifs, but none of the four characters on the lower interior level are assigned with one. The reason for this opposition can either be intentional (by making it explicit that the characters on one level are assigned with nasal motifs whereas the others are not) or, conversely, the opposition may be based on the identity of the characters, i.e., the individuals emerging from the shells on the lower interior level are considered different in one way or another in comparison to the characters portrayed on the upper interior level.

[...] bini hokoc U booc tu nij ti ma uchac U muclabale
bin boboc nij tabac loe
U lakintob V noh etail tobi xan
mahancen bin nahebalob tu cijyl U booc U kuil miatzilob
tu nij U natob
bala yanni Ua yet kin yet ppisan ta thanex
U hach tuil U booc yt hach lobil U boc U miatz baalcaah
tu nij U naat yetel tu nij U pixan Uinic

[...] his scent will come forth to the nose, impossible that it be hidden
he will be tracked down by that
He makes them His friends; His great company is for them also
manifestly, they will find merit in the sweetness of the scent of their divine wisdom
to the nose of their understanding
So must it not be equal, comparable, in your opinion,
the real fetid odor and the real bad odor of the wisdom of the world,
to the nose of the understanding and to the nose of the soul of man

Whalen (2003: ms: 112)

[188] Whether the rebirth or resurrection is implied in the narrative can only be speculated, and whether there are additional bones with scenes that explicitly illustrate ascent of the canoes or other indications of rebirth, have not emerged in the research literature.

CONCLUSIONS

The representation of nasal motifs in Maya art portrays considerable variation, ranging from unembellished to highly elaborate designs. The distribution of the motifs exhibits substantial divergence in typological, diachronic, and synchronic respects, as well as in relation to agents associated with the motifs. Furthermore, patterns pertaining to the presence and absence of nasal motifs in specific scenes or scene categories are noticeable. These patterns are perceptible not only in regard to the category of the scenes (such as historical vs. supernatural scenes), or the type of the artwork, but also in reference to the agents portrayed in the scenes. Moreover, there are distinct diachronic tendencies in the distribution of scenes portraying or excluding nasal motifs.

Nasal motifs appear to be the most prevalent in scenes with supernatural aspects, with an average relative frequency of ~62.27 % in monumental art and ceramics combined (compared to ~27.12 % in historical or otherwise realistic scenes). Nasal motifs are also more frequently attributed to deity figures than human characters, and also more commonly assigned to male than female figures. The lowest frequencies of nasal motifs pertaining to any category of agents represented in Maya art are found in association with animal and captive figures. The relatively high frequency of nasal motifs ascribed to deities and various principal figures portrayed in Maya art, as opposed to the very low frequency in relation to secondary figures and captives, points to the interpretation that nasal motifs are associated with some type of esteemed status or quality of the agents bearing the motifs.

Regarding the diachronic distribution patterns of the occurrence of nasal motifs, there are noticeable tendencies to be discerned. While the Early Classic period demonstrates the highest frequency of all time periods, there is a clear decrease in the frequency of nasal motifs from the Early to Middle Late Classic periods, with a revitalization during the Terminal Classic period. The Postclassic demonstrates a high rate of recurrence of 'nose bars', that are obviously factual nose ornaments, with the decline in both typological distribution and frequency of nasal motifs towards the Late Postclassic, leading to a ~0.84 % frequency of nasal motifs in the Madrid Codex. The emergence of (plain) nose bars in Maya iconography has precedents in the Late Preclassic monuments of the Southern Highlands, as well as sporadic appearances at Tikal during the Late Early Classic period, and another arrival during the Terminal Classic period at various sites in Yucatan and at Seibal, Machaquila, and Jimbal in the Central Maya Lowlands. The emergence of these alleged 'Mexican' traits (Proskouriakoff 1950: 59) is a complicated issue, but the irregular diachronic and synchronic distribution patterns of nose bars in Maya iconography during the unbalanced or deviating eras in Maya history can be used as a further evidence of the rupture in the "old order".

Concerning the overall synchronic distribution patterns of the presence and absence of nasal motifs, it seems that the western part of the Maya areas (west of Yaxchilan) is, generally speaking, less likely to portray nasal motifs than the central or eastern part. The lowest individual frequencies of nasal motifs are found at La Pasadita, Palenque, Tonina, and Edzna, whereas the highest frequencies are found at Quirigua, Copan, Uxmal, and Tikal. Differences in synchronic typology of nasal motifs are also present, as is evident from the paragraph above. In addition to plain nose bars, there are also nose bars with feather appendages that demonstrate restricted synchronic (and dischronic) distribution patterns, being almost exclusively a trait of Yaxchilan and the environs. Additionally, there are other types of nasal motifs with limited distribution patterns, both in the synchronic and diachronic respect. Maya ceramics, moreover, show variation in the typology of nasal motifs, yielding regional differences. In many cases these variations are based on artistic tradition (i.e., regional style), and many types of nasal motifs appear to be variants of each other, rather than being discrete types of motifs.

Patterns pertaining to the position of nasal motifs were also observed during the course of the statistical analyses, and it became obvious that the foremost rationale behind the variation in the placement of the motifs has to do with the material of the artwork rather than anything else. However, there are noticeable diachronic distribution patterns in ceramics with the overall tendency being that

the frequency of nasal motifs touching the nose (in contrast to being positioned away from the nose) tends to decrease gradually from the Early Classic period onwards, until a sudden increase is to be observed in the frequency during the Terminal Classic period. It is conceivable that these patterns reflect changes in the meaning of nasal motifs through time, as it is possible that various types of nasal motifs began as mere nose ornaments, but were later assigned with further connotations.

The existence of these supplementary connotations is markedly underlined in specific types of paired scenes, demonstrating also that the presence and absence of nasal motifs plays a role in the narrative dimension of pictorial ceramics. The opposition in the presentation of nasal motifs in these scenes points, again, to the interpretation that specific types of nasal motifs are associated with a certain type of quality, status, or state of the individuals attributed with such motifs. The meaning and implications of various types of nasal motifs cannot be, however, fully appreciated without a careful examination of the diachronic and synchronic distribution of the motifs. Bearing in mind the temporal span of the portrayal of nasal motifs in Maya art (ca. 1900 years), it must be put to question whether any type of iconographic motifs carries the same meaning throughout the time.

Concerning the general meaning of nasal motifs, there is no single solution. Taking into consideration the immense variation of nasal motifs, it is obvious that there is considerable variation as to their meaning and implications. Although some nasal motifs are evidently factual nose ornaments worn by the Maya, a number of various types of nasal motifs are clearly associated with the non-physical world. Based on the research pertaining to the typology of nasal motifs and different agents involved with nasal motifs, as well as analyses based on parallel scenes, it has become evident that certain types of nasal motifs are associated with the quality, status, or state of the characters assigned with nasal motifs more than others.

Nasal motifs with such supplementary connotations are sometimes difficult to distinguish from those that apparently depict mere nose ornaments. Analyses based on various scenes, along with agent-dependent analyses, have exposed that various types of nasal motifs, such as shuttlecocks, tassels, separate multipartite motifs, round designs (depending on their position), knotted motifs, dragon snouts, tripartite and quadripartite motifs, scrolls, and type '2nm' nasal motifs, are more intimately associated with non-mundane connotations than, for example, round designs under the nose, nose bars, and dorsal nasal motifs. However, the meaning of nasal motifs cannot be extracted or derived from the type of the motif alone, but rather it should be checked against the context where a specific nasal motif appears.

The origin of various designs of nasal motifs is strongly tied to the natural environment in the form of designs deriving from various aspects of flora and fauna present in the Maya areas, ranging from flowers and feathers to bones. Other parallels are found in the assembly of man-made artifacts, such as jadeite beads and tubular artifacts. As has been pointed out by Houston and Taube (2000: 265-273), flowers and jadeite are closely connected to breath throughout Mesoamerica, and as both are frequently present in the form of nasal motifs, there is supporting evidence that such nasal motifs connote breath, and, more generally, the essence of life. A well-known death euphemism – or a re-analyzed *difrasismo* – in Maya hieroglyphic writing insinuates the connection between a life force, breath, and flowers: *k'a'ay u…k usakik'il* or "it got wilted/withered, his/her flower?, his/her white/clean wind/breath". If the entities that become wilted or withered in the difrasismo are, indeed, connected to flowers and breath, there are good chances that some, although not all, nasal motifs connote a life force or essence, and the lack or withdrawal of them results in death.

Consequently, at least some of the nasal motifs are clearly associated with the life essence including possible additional connotations, such as a lofty or distinguished status. This interpretation also finds compelling validation in the fact that deity figures are more frequently assigned with nasal motifs than mortals. Moreover, the high frequency of nasal motifs attributed to human figures in scenes with supernatural aspects points to the interpretation that nasal motifs not only connote a status, but also a state or condition of the dignitaries associated with them. Rather than connoting death or the last

breath, as has been presumed based on the high frequency of nasal motifs in 'otherworldly' scenes, the presence of nasal motifs indicates quite the opposite, i.e., life and continuation.

This interpretation is also in accordance with the ancient Maya perception of rebirth and resurrection: i.e., even though a person is *prima facie* dead in the *etic* sense of the word, he or she is very much alive in the *emic* sense of the word. This seems to be the case, however, with privileged individuals only, as human beings that are portrayed as being lifeless (such as sacrificial victims) are hardly ever assigned with nasal motifs. The fact that, for example, the decapitated head of the Maize God is assigned with a nasal motif is not because he is *dead*, but because he is considered to be *alive*. At first sight this may support the interpretation that specific types of nasal motifs connote death after all, or at least the end of mundane life, but the fact that nasal motifs are frequently assigned to various figures in Maya art – whether the individuals are *prima facie* dead or not – does not support this argument.

Consequently, it seems reasonable to assert that nasal motifs do *not* connote the last breath, passing away, or death, but, rather, to a specific type of state, condition, status, or quality of the individuals assigned with the motifs. This interpretation also finds strong support also in the fact that various identified human individuals depicted in Maya art with nasal motifs in supernatural settings are far from being dead at the time to which the image or scene refers. Moreover, in many instances when identified historical figures (that are known to be alive at the point of the portrayal of the individual) are assigned with nasal motifs, they appear to be impersonating various divinities. In all likelihood, the nasal motifs in these instances mark the state or condition of the person who is etically *posing* as the deity figure, but emically *transformed* into a given divinity.

Nasal motifs can be found in the iconography of most Mesoamerican cultures in all varieties. The origin of most motifs appears to be in factual nose ornaments and many of the various types of the nasal motifs continued to represent actual ornaments worn around the nasal area. However, there is also a lengthy history of nasal motifs that cannot be straightforwardly attributed to actual nose ornaments. These motifs, with evident associations to non-mundane aspects, thrived especially in the art of the ancient Maya.

In addition to examining the representations of nasal motifs and their contextual implications in Maya art, a secondary focus of the present study was to re-evaluate the rationale behind various classifications and labels pertaining to diverse characters and creatures in Maya art. Based on the need for a methodical classification for carrying out statistical analyses, a re-evaluation based on both etic and emic approaches was found to be necessary. The extensive number of divinities and the even greater number of various manifestations and conflations of deities and miscellaneous creatures has continuously made the categorization attempts exceptionally complicated. At the same time, however, these classifications should only be regarded as analytical tools used for research purposes to enable scholars to categorize entities that are alien to them, and to facilitate statistical research and analyses that are necessary in the process of exposing agent-dependent distribution patterns. Although from an emic point of view these classifications are essentially inexact and ultimately unnecessary, they prove to be valuable research tools in the process of reconstructing the world around the ancient Maya, as long as the *Tractarian* ladder[189] is thrown away at the end of the process – or at least some of the rungs replaced with emic labels.

The emic approach of a past culture in general, and ancient Maya culture in particular, is obviously a theoretical construction based on textual vestiges and on analogies derived from the facets of colonial and present-day Maya cultures – rather than a 'pure' emic perspective as defined by Pike (1954). Although a mere approximation at best (of the ancient Maya way of perceiving the world around them), the pursuit for an emic perspective yields a better understanding of the past Maya culture, leading ultimately to a prolific fusion of etic and emic approaches. This fusion is best represented in an interdisciplinary study employing epigraphic, linguistic, iconographic, and archaeological sources and methods, merged with aspects derived from the contemporary Maya culture(s).

[189] See Wittgenstein (n.d.: 6.54).

Although the central theme and primary focus of this study has been the distribution and interpretation of nasal motifs in Maya art, a transparent presentation of the processes involved in the research *itself* have been accentuated and considered nearly equal in importance to the actual subject of this study. This emphasis was based on the need to establish an archetypal methodology that can be applied to any further research involving the analysis of iconographic elements, motifs, and themes, and their contextual implications. The only satisfactory means to achieve this is a combination of an extensive enough sample, a profuse amount of statistics to expose patterns that would otherwise elude observation, a rigorous methodology to analyze the statistics, and interpretation followed by a re-evaluation of the research results.

ABSTRACT

The primary focus of this study is on the examination of the representations of nasal motifs and their contextual implications in the ancient Maya art with a special focus on detecting diachronic, synchronic, agent-dependent, and typological distribution patterns based on statistical research.

The distribution of the motifs exhibits substantial divergence in typological, diachronic, and synchronic respects, as well as in relation to agents associated with the motifs. Also, patterns pertaining to the presence and absence of nasal motifs in specific scenes or scene categories are noticeable. These patterns are perceptible not only in regard to the category of the scenes (such as historical vs. supernatural scenes), or the type of the artwork, but also in reference to the agents portrayed in the scenes. Furthermore, there are distinct diachronic tendencies in the distribution of scenes portraying or excluding nasal motifs.

Regarding the diachronic distribution patterns of the occurrence of nasal motifs, there are noticeable tendencies to be discerned. While the Early Classic period demonstrates the highest frequency of all time periods, there is a clear decrease in the frequency of nasal motifs from the Early to the Middle Late Classic periods, with a revitalization during the Terminal Classic. The Postclassic period demonstrates a high rate of recurrences of 'nose bars', which are obviously factual nose ornaments, with the decline in both typological distribution and frequency of nasal motifs towards the Late Postclassic, leading to an extremely low frequency of nasal motifs in the Madrid Codex. Regarding the overall synchronic distribution patterns of the presence and absence of nasal motifs, it is noticeable that the western part of the Maya areas is, generally speaking, less likely to portray nasal motifs than the central or eastern part of the Maya areas.

Based on statistical research, it has also become obvious that nasal motifs are more prevalent in scenes with supernatural – rather than mundane – aspects. Nasal motifs are also more frequently attributed to deity figures than human characters, and are also more commonly assigned to male than female figures. The lowest frequencies of nasal motifs pertaining to any category of agents represented in Maya art are found in association with animal and captive figures. The relatively high frequency of nasal motifs ascribed to deities and various principal figures portrayed in Maya art, as opposed to the very low frequency in relation to secondary figures and captives, points to the interpretation that nasal motifs are associated with some type of esteemed status or quality of the agents assigned with the motifs.

A proposed existence of supplementary connotations pertaining to nasal motifs is markedly underlined in specific types of paired scenes, demonstrating that the presence and absence of nasal motifs also plays a role in the narrative dimension of pictorial ceramics. The opposition in the presentation of nasal motifs in these scenes points to the interpretation that specific types of nasal motifs are associated with a certain type of quality, status, or state of the individuals attributed with such motifs. The meaning and implications of various types of nasal motifs cannot be, however, fully appreciated without a careful examination of the diachronic and synchronic distribution and the iconographic context of the motifs.

This study is a detailed investigation restricted to a specific series of iconographic motifs defined largely, but not exclusively, by controlled placement and position, rather than form or design. The advantage of such an examination is the extensiveness and ramifications of the research questions over the quantity of the subject matter. Also, this type of methodology allows one to perform in depth analyses based not only on typology, diachronic or synchronic distribution, but also on various agents associated with the motifs, on different media, function, and context of the artworks, on regional variation, and on a range of scene categories incorporating or excluding motifs under scrutiny.

Key words: ancient Maya, Maya art, Maya iconography, Maya hieroglyphs, Maya ceramics, palaeoiconography

APPENDICES

APPENDIX A: SUPPLEMENTARY TABLES, CHARTS, AND FIGURES

Supplementary tables, charts, and figures pertaining to Chapter 3.5

Appendix A: Table 114: Dictionary entries of centipedes in various Maya languages[190]

Source:	Period:	Entry:	Gloss:
Proto-Maya (Kaufman, personal communication)	c.2000BC	*komes ~ *kames	centipede
Ch'olti' (Morán 1695)	17th c	chapaht	sientopies (gusano largo i delgado) = centipede (long and thin worm)
Ch'orti' (Wisdom 1949)	20th c	chapaht	"insect said to resemble the centipede"
Ch'orti' (Wisdom 1949)	20th c	awauh wi	awauh^{u}i fern (generic); 'centipede'
Ch'orti' (Wisdom 1949)	20th c	butan e awauh^{u}i	'centipede sting'
Ch'orti' (Wisdom 1949)	20th c	ch'ich' awauh^{u}i	'[awauhui : centipede] doradilla (small ????)'
Ch'orti' (Wisdom 1949)	20th c	pech'ay [? pech-chai]	'pechay (a small edible crustacean, said to resemble a centipede)'
Ch'orti' (Wisdom 1949)	20th c	awauh wi hopob	'crawfish'
Ch'orti' (Peréz Martínez, García, Martínez Alvarez, and López y López 1996)	20th c	kamis	escolopendra, rosquilla, ciempiés
Tzeltal (Slocum, Gerdel, and Cruz Aguilar 1999)	20th c	chapat	ciempiés (*artrópodo*)
Tzeltal (Hunn 1977)	20th c	ti'wal mokoch	'biting millipede' [centipede, descriptive]
Tzeltal (Hunn 1977)	20th c	xulub chan	'horned bug', centipede(s) [descriptive]
Tzeltal (Hunn 1977)	20th c	tzahal chan	'red bug' [centipede, descriptive]
Tzeltal (Hunn 1977)	20th c	pehch hol chan	'flat-headed bug' [centipede, descriptive]
Yukatek (BV:3)	17th c	tsimés	chimés [ciento pies]
Yukatek (BV:3)	17th c	ix chi'il	sabandija ponzoñosa menor (posiblemente semejante al chimés o escolopendra)
Yukatek (BV:5)	17th c	chimés	ciento pies
Yukatek (BV:7)	18th c	(ah) chapat	ciento pies [ciempiés]
Yukatek (BV:7)	18th c	h-chapat	ciento pies
Yukatek (BV:7)	18th c	chapat	ciento pies, insecto; sabandija que entra en el oído y mata
Yukatek (BV:8)	19th c	(ah) chapat	ciento pies [ciempiés]
Yukatek (BV:8)	19th c	chapat	cientopiés; insecto
Yukatek (BV:8)	19th c	chapatil	cientopiés; insecto
Yukatek (BV:10)	20th c	chapat	nombre genérico de las escolopendras
Yukatek (BV:7)	18th c	(ah) uuk chapat	serpiente fabulosa de siete cabezas
Yukatek (BV:8)	19th c	(ah) uuk chapat	serpiente fabulosa de siete cabezas
Yukatek (BV:11)	20th c	(ah) uuk chapat	serpiente fabulosa de siete cabezas
Yukatek (BV:13abv)	20th c	(ah) uuk chapat	"siete-ciempiés-escolopendra" [nombre de una deidad] cabezas
Yukatek (BV:13)	20th c	chimés	artrópodo, miriápodo, *gyymnostreptus* sp.; *orthoporus* sp.
Itza' (Hofling and Fernando Tesucún 1997)	20th c	chemes	ciempiés / centipede
Itza' (Hofling and Fernando Tesucún 1997)	20th c	ixchemes	ciempiés / centipede; venenoso / poisonous
Mopan (Ulrich and Ulrich 1976)	20th c	chupaat	ciempiés
Q'eqchi' (Sedat S. 1993)	20th c	cojoj (kojoj)	ciempiés
Q'eqchi' (Sedat S. 1993)	20th c	patal; aj patal	ciempiés
Tz'utujil (Pérez Mendoza, and Hernández Mendoza 1996)	20th c	sootaay	ciempiés

[190] BV=Barrera Vásquez (1980).

Appendix A: Table 115: Dictionary entries of snakes in various Maya languages

Source:	Period:	Entry:	Gloss:
Proto-Maya (Kaufman and Norman 1984)	c. 2000BC	*kaan	snake
Proto-Tzeltal-Tzotzil (Kaufman 1972)	c. AD500	*čΛn (chan)	culebra
Proto-Ch'olan (Kaufman and Norman 1984)	c. AD500	*chan	culebra / snake
Cholti (Morán 1695)	17th c	chan	culebra = viper, snake
Cholti (Morán 1695)	17th c	chancha	animales nosibos que destruyen la milpa = noxious animals that destroy the milpa
Ch'orti' (Wisdom 1949)	20th c	chan	"snake, long worm (generic), intestine, gut, zigzag line, winding rut, winding, muscle cramp, colic (colico)"
Ch'orti' (Wisdom 1949)	20th c	lukum	'any long large worm, any small snake'
Ch'ol (Kaufman and Norman 1984)	20th c	chan	culebra / snake
Chontal (Keller and Luciano G. 1997)	20th c	chan	culebra, víbora
Tzotzil (Hurley and Ruíz Sánchez 1978)	20th c	chon	animal, culebra
Tzeltal (Slocum, Gerdel, and Cruz Aguilar 1999)	20th c	chan, schanul	1. insecto 2. culebra
Tzeltal (Hunn 1977)	20th c	chan	snake
Yukatek (BV:1)	16th c	kan	culebra, nombre genérico
Yukatek (BV:2)	16th c	kan	culebra en general
Yukatek (BV:3)	17th c	kan	culebra cualquiera
Yukatek (BV:4)	17th c	kan	culebra
Yukatek (BV:5)	17th c	kan	culebra en general
Yukatek (BV:6)	17th c	kan	culebra
Yukatek (BV:7)	18th c	kan	culebra
Yukatek (BV:7)	18th c	kan	sierpe
Yukatek (BV:8)	19th c	kan	culebra
Yukatek (BV:8)	19th c	kan	víbora
Yukatek (BV:9)	20th c	kan	culebra, nombre genérico
Yukatek (BV:11)	20th c	kan	víbora
Yukatek (BV:11)	20th c	kan	ofidio; pitón
Yukatek (BV:12)	20th c	kan	culebra
Yukatek (BV:13abv)	20th c	kan	serpiente
Yukatek (BV:13cob)	20th c	kan	culebra
Yukatek (BV:13fpv)	20th c	kan	víbora
Yukatek (BV:13nem)	20th c	kan	serpiente
Yukatek (BV:7)	18th c	kanil	culebra
Yukatek (BV:7)	18th c	kanil	sierpe
Yukatek (BV:8)	19th c	kanil	culebra
Yukatek (BV:8)	19th c	kanil	víbora
Yukatek (BV:7)	18th c	kan hel	serpiente
Yukatek (BV:12)	20th c	kön	culebra

Appendix A: Table 116: Dictionary entries of snakes in various Maya languages (continued)

Source:	Period:	Entry:	Gloss:
Lakandon (Bruce 1979)	20th c	kan	snake; […] All snakes foretell (seeing) rope
Itza' (Hofling and Fernando Tesucún 1997)	20th c	kan	culebra, serpiente / snake, serpent
Mopan (Ulrich and Ulrich 1976)	20th c	can (kan)	culebra
Kaqchikel (Guzman 1984 [1704])	17th c	cumatz (kumatz)	todo genero de culebra
Kaqchikel (Munson, Ruyán Canú, and Coyote Tum 1991)	20th c	cumetz (kumetz)	culebra; víbora
Tz'utujil (Pérez Mendoza, and Hernández Mendoza 1996)	20th c	kumatz	culebra, serpiente; dolor muy fuerte en alguna parte del cuerpo
Q'eqchi' (Sedat S. 1993)	20th c	c'anti' (k'anti')	culebra
Q'anjob'al (Diego Antonio, Pascual, Nicolás Pedro, Fernando Gonzáles, Juan Matías, and Fernández Pablo 1996)	20th c	lab'aj	culebra
Mam (Maldonado Andrés, Ordóñez, and Ortiz Domingo 1986)	20th c	lab'aj	culebra, serpiente
Akatek (Andrés, Dakin, Juan, López, and Peñalosa 1996)	20th c	laab'a	culebra [NB: aalaab'a = brujo]

Note also the following entries:

Source:	Period:	Entry:	Gloss:
Ch'orti' (Wisdom 1949)	20th c	ch'i'ih	'growth, large, great, supreme, giant'
Ch'orti' (Wisdom 1949)	20th c	ch'i'ih chan	[chan: snake] 'chicchan (deity of rain and spirit of water; also called ah ch'i'hchan and ch'i'hchan noh ha')'
Ch'orti' (Wisdom 1949)	20th c	ch'i'ih chan ik'ar	ch'i'ij.chanikar [ikar: wind] 'storm, hurricane (said to be caused by the passing of a chicchan)'

Appendix A: Table 117: Dictionary entries of crocodiles in various Maya languages

Source:	Period:	Entry:	Gloss:
Proto-Mayan (Kaufman and Norman 1984)	c. 2000BC	*'ahiin	lagarto / alligator
Proto-Tzeltal-Tzotzil (Kaufman 1972)	c. AD500	*'ahyin	lagarto
Proto-Ch'olan (Kaufman and Norman 1984)	c. AD500	*ahin	lagarto / alligator
Ch'orti' (Wisdom 1949)	20th c	aihn [*sic*]	aihn [? ah.hin] 'alligator, large lizard; giant lizard spirit (lagarto) said to inhabit and protect deep spots in streams and to attack lone bathers at night with its long bone-pointed tail'
Ch'ol (Aulie and Aulie 1978)	20th c	ajin	1. cocodrilo de pantano 2. cocodrilo de río 3. jicotea
Chontal (Keller and Luciano G. 1997)	20th c	äjin	1. lagarto, caimán 2. cocodrilo

Appendix A: Table 118: Dictionary entries of crocodiles in various Maya languages (continued)

Source:	Period:	Entry:	Gloss:
Tzotzil (Hurley and Ruíz Sánchez 1978)	20th c	ain	lagarto, cocodrilo
Tzeltal (Slocum, Gerdel, and Cruz Aguilar 1999)	20th c	ahyin	*lagarto* (reptil)
Tzeltal (Hunn 1977)	20th c	x'ain	Caiman crocodilus
Tzeltal (Hunn 1977)	20th c	x'ain	*Crocodylus acutus*
Tzeltal (Hunn 1977)	20th c	x'ain	*Crocodylus morletii*
Yukatek (BV:1)	16th c	ayin	caimán o lagarto, especie de cocodrilo
Yukatek (BV:2)	16th c	ayin	cocodrilo, animal
Yukatek (BV:3)	17th c	ain	cocodrilo, por caimán
Yukatek (BV:3)	17th c	itsam	lagartos como iguanas de tierra y agua*
Yukatek (BV:3)	17th c	k'an pach	lagarto o iguana
Yukatek (BV:3)	17th c	(ah) pach	lagarto coronado con cresta y macho
Yukatek (BV:7)	18th c	ain	lagarto, cocodrilo
Yukatek (BV:7)	18th c	balamchan	otras [lagartijas] ponzoñasas
Yukatek (BV:7)	18th c	balamchan	especie de lagarto
Yukatek (BV:7)	18th c	(ix) baw	lagarto del mar [NB: 1, 5, 6, 7, 11: cangrejo]
Yukatek (BV:7)	18th c	chi'wa'an	cocodrilo
Yukatek (BV:8)	19th c	ain	lagarto, cocodrilo
Yukatek (BV:8)	19th c	ainil	lagarto, cocodrilo
Yukatek (BV:8)	19th c	balamchan	especie de lagarto
Yukatek (BV:9)	20th c	ain	cocodrilo, lagarto
Yukatek (BV:10)	20th c	ain	*Crocodilus acutus* Cuvier; cocodrilo
Yukatek (BV:10)	20th c	ayin	*Crocodilus acutus* Cuvier; cocodrilo
Yukatek (BV:10)	20th c	balamchan	nombre de una serpiente no identificada
Yukatek (BV:11)	20th c	ayin	cocodrilo, caimán, lagarto
Yukatek (BV:11)	20th c	chi'wa'an	cocodrilo
Yukatek (BV:11)	20th c	itsam	lagartos como iguanas de tierra y agua*
Yukatek (BV:12)	20th c	ayin	caimán, lagarto
Yukatek (BV:13)	20th c	ayin	lagarto, cocodrilo
Yukatek (BV:13)	20th c	balamchan	nombre de una serpiente no identificada
Yukatek (BV:13abv)	20th c	itsam	nombre esencial de **Itzamná (itsamna):** *es muy posible que itsam, en la definición de la fuente 3, sea la deidad misma **Itzamná**, representada como un monstruo anfibio, una especie de cocodrilo, y no el nombre de animales reales a manera de iguanas de tierra y agua […]
Yukatek (BV:13lrf)	20th c	yobain	caimán
Lakandon (Bruce 1979)	20th c	ayim	alligator; *Tämähchi'! U k'in chäk-wil-il yete(l) sis-il*. A bad omen! It foretells fever and chills (i.e., malaria).
Itza' (Hofling and Fernando Tesucún 1997)	20th c	ayim	lagarto, cocodrilo / alligator, crocodile
Mopan (Ulrich and Ulrich 1976)	20th c	ayin	lagarto, caimán, cocodrilo

Appendix A: Table 119: Dictionary entries of crocodiles in various Maya languages (continued)

Source:	Period:	Entry:	Gloss:
Chontal (Keller and Luciano G. 1997)	20th c	äjin	1. lagarto, caimán 2. cocodrilo
Q'eqchi' (Sedat S. 1993)	20th c	ahin	lagarto
Ixil (Cedillo Chel and Ramírez 1999)	20th c	ayin	Lagarto. La gente no conoce este animal. Algunos dicen que el "ayin" es una ballena, un tiburón u otro animal del mar.
Kaqchikel (Guzman 1984 [1704])	17th c	aiym	el lagarto
Kaqchikel (Munson, Ruyán Canú, and Coyote Tum 1991)	20th c	ayin	Iguana, lagarto
Tz'utujil (Pérez Mendoza, and Hernández Mendoza 1996)	20th c	aayiin	lagarto

Appendix A: Table 120: Dictionary entries of sharks in various Maya languages

Source:	Period:	Entry:	Gloss:
Yukatek (BV:10)	20th c	k'anxok	[toponímico]; tiburón, pez; población que pertenencia a la provincia Kupul […]
Yukatek (BV:7)	18th c	(h)k'anxok	una especie de tiburón
Yukatek (BV:7)	18th c	(ah) k'an xok	especie de tiburón
Yukatek (BV:8)	19th c	(h)k'anxok	una especie de tiburón
Yukatek (BV:8)	19th c	(ah) k'an xok	especie de tiburón
Yukatek (BV:10)	20th c	(ah) pat	[…] tiburón pequeño
Yukatek (BV:10)	20th c	xok	patronímico maya [cuenta, lectura, contar, leer, raíz, cintura, cadera, obediencia, tiburón]
Yukatek (BV:11)	20th c	(ah) k'an xok	tiburón, pez
Itza' (Hofling and Fernando Tesucún 1997)	20th c	b'alumil k'ab'-naab'	tigre del mar, tiburón / (lit. jaguar of the sea) [shark]

Appendix A: Table 121: Key to sources and abbreviations in Barrera Vásquez (1980)

1. Motul I, maya-español — 16th century
2. Motul II, español-maya — 16th century
3. Diccionario de Viena, español-maya — 17th century
4. Diccionario de San Francisco I, maya-español — 17th century (*1850)
5. Diccionario de San Francisco II, español-maya — 17th century (*1850)
6. Diccionario de Ticul, español-maya — 1690
7. Fray Pedro Beltrán de Santa Rosa — 1746
8. Juan Pío Pérez, Diccionario y correlaciones — 1866-1898
9. Mauricio Swadesh y otros, Diccionario de elementos — 1970
10. Ralph L. Roys, varias obras — 1931-1957
11. Ermilo Solís Alcalá, Diccionario español-maya — 1949
12. Otto Schumann G., Dialecto del Petén — 1971
13. Maya moderno (1980):

abv	Alfredo Barrera Vásquez	mrc	Moisés Romero Castillo
asp	Arthur Sperry Pearse	mse	Munro S. Edmonson
byv	Robert Blair y Refugio Vermont	nem	Nomenclatura etnobotánica maya: Alfredo Barrera Marín y otros
cob	Dialecto de Cobá		
ddp	Domingo Dzul Poot	rvs	Refugio Vermont Salas
fpv	Florencio Palomo Valencia	spc	Santiago Pacheco Cruz
gann	Thomas Gann	std	Paul C. Standley
jet	J. Eric Thompson	vep	Víctor Echeverría Pérez
lrf	Luis Romero Fuentes	wbs	William Brito Sansores

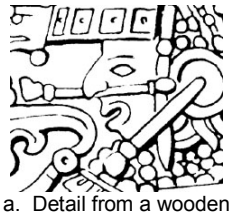
Appendix A: Table 122: Different spelling arrangements for the word *centipede* in Maya writing

Illustration:				
Source:	Palenque: Temple of the Sun Tablet: C4 (drawing by the author based on a drawing by Merle Greene Robertson [1991: Fig. 95])	K1256 (drawing by the author based on a photo by Justin Kerr)	Ceramic vessel from Copan (drawing by the author after Boot 1999: Fig. 5)	Ceramic vessel (drawing by Marc Zender in Boot 1999: Fig. 4)
Transcription:	**CHAPAT**	**cha-pa-ta**	**cha-CHAPAT-ti**	**SAK-cha-pa-tu**
Transliteration:	*chapat, chapa[h]t, chapaat, chapaa[h]t*	*chapat, chapa[h]t*	*chapaat, chapaa[h]t*	*sak chapa't, sak chapa'[h]t*
Translation:	centipede	centipede	centipede	white centipede

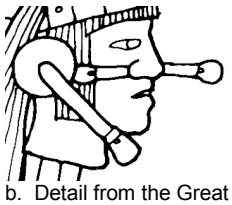
Appendix A: Table 123: Snake, shark, and crocodile in Maya writing

Illustration:				
Source:	Generic **CHAN** logogram (drawing by the author)	Yaxchilan: Lintel 25: S2 (drawing by the author based on a drawing by Ian Graham in Graham and von Euw 1977: 3:55)	Tikal: Stela 39: B2 (drawing by the author after Schele [1990: 80])	Generic **AHIN** logogram (drawing by the author)
Transcription:	**CHAN**	**XOK-ki**	**XOK**	**AHIN**
Transliteration:	*chan*	*xook*	*xo[o]k*	*ahiin*
Translation:	snake	shark	shark	caiman, alligator

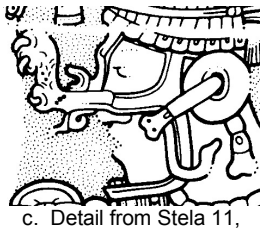
Supplementary tables, charts, and figures pertaining to Chapter 4.1



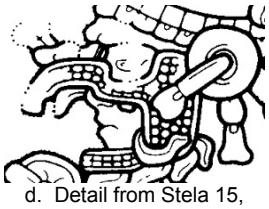
a. Detail from a wooden lintel, Temple of the Jaguars, Chichen Itza (after Sharer 1994: Fig. 14.24)



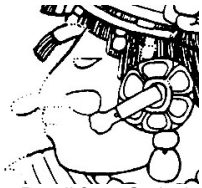
b. Detail from the Great Ballcourt Wall, Chichen Itza (after Schele and Miller 1986: Fig. VI.3)



c. Detail from Stela 11, Dos Pilas (after Houston 1993: Fig. 3-27)

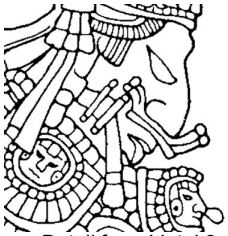


d. Detail from Stela 15, Dos Pilas (after Houston 1993: Fig. 3-25)

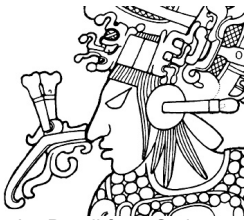


e. Detail from Stela 34, El Peru (after Montgomery 1998)

f. Detail from Stela 1, Ixkun (modified after Graham 1980: 2:139)



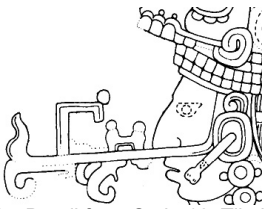
g. Detail from Lintel 2, La Pasadita (after Schele and Miller 1986: Fig. III.4 [drawing by Linda Schele])



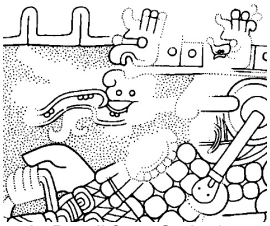
h. Detail from Stela 4, Machaquila (adapted after Graham 1967: Fig. 51)

i. Detail from Stela 8, Machaquila (adapted after Graham 1967: Fig. 59)

j. Detail from Lintel 3, Temple IV, Tikal (modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 74)

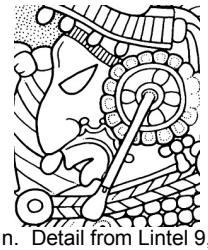


k. Detail from Stela 16, Tikal (adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 22)

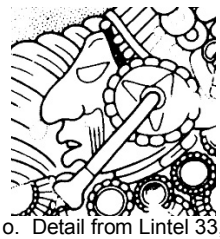


l. Detail from Stela 14, Uxmal (after Graham 1992: 4:108)

m. Detail from Stela 24, Xultun (adapted after a drawing by Eric von Euw in von Euw and Graham 1984: 5:84)



n. Detail from Lintel 9, Yaxchilan (after Graham and von Euw 1977: 3: 29 [drawing by Ian Graham])

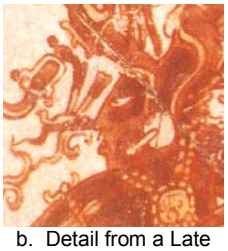


o. Detail from Lintel 33, Yaxchilan (after Graham 1979: 3:75)

p. Detail from Miscellaneous Stone I, Yaxchilan (after Tate 1992: Fig. 155 [drawing by Peter Mathews])

Appendix A: Figure 177: Examples of tubular ear ornaments with round, oval, and ossiform top elements from monumental art

a. Detail from a Late Classic Phase 2 (T:V) cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K595])



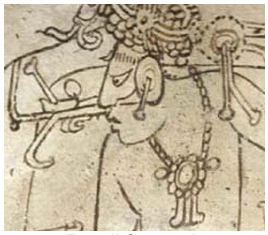
b. Detail from a Late Classic Phase 2 Cabrito Cream-polychrome: Cabrito Variety cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K633])

c. Detail from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K1561])

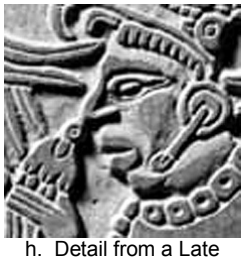
d. Detail from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style tripod vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K1651])

e. Detail from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style bowl (adapted after a roll-out photo by Justin Kerr [Kerr File No. K2011])

f. Detail from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style bowl (adapted after a roll-out photo by Justin Kerr [Kerr File No. K2710])



g. Detail from a Late Classic Phase 2 Zacatel ceramic group: cream-ground Codex-style bowl (adapted after a roll-out photo by Justin Kerr [Kerr File No. K4113])



h. Detail from a Late Classic Phase 3 (T:V) cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K4335])

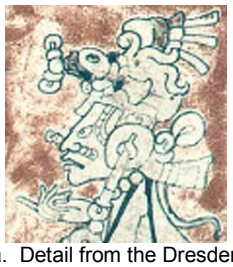
i. Detail from a Late Classic Phase 2 Chama Polychrome: Orange-slipped Variety cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K4339])

j. Detail from a Late Classic Phase 2 Chochola Style (T:V) cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K4542])

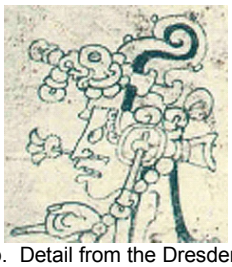
k. Detail from a Late Classic Phase 2 (T:V) cylindrical vase (adapted after a roll-out photo by Justin Kerr [Kerr File No. K5505])

l. Detail from a Late Classic Phase 2 Chochola Style (T:V) cylindrical vase from Xcalumkin (adapted after a roll-out photo by Justin Kerr [Kerr File No. K8017])

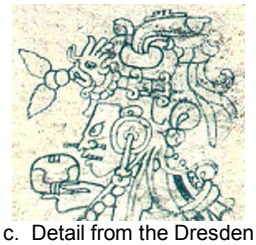
Appendix A: Figure 178: Examples of tubular ear ornaments with round, oval, floriform, and flaring top elements from ceramics



a. Detail from the Dresden Codex, p. 11 (after Förstemann 1880)



b. Detail from the Dresden Codex, p. 12 (after Förstemann 1880)



c. Detail from the Dresden Codex, p. 13 (after Förstemann 1880)

d. Detail from the Dresden Codex, p. 20 (after Förstemann 1880)

e. Detail from the Paris Codex, p. 4 (after *Codex Peresianus (Codex Paris)* 1968)

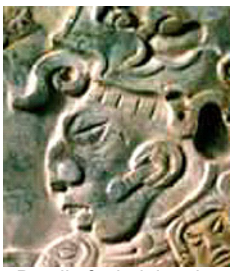
f. Detail from the Paris Codex, p. 6 (after *Codex Peresianus (Codex Paris)* 1968)

g. Detail from the Paris Codex, p. 10 (after *Codex Peresianus (Codex Paris)* 1968)

h. Detail from the Madrid Codex, p. 105 (after *Codex Tro-Cortesianus (Codex Madrid) 1967*)

Appendix A: Figure 179: Examples of tubular ear ornaments with round and oval top elements from the codices

a. Detail of an effigy figure head from a jadeite mosaic container, Burial 196, Structure 5D-73, Tikal (adapted after a photo by Justin Kerr [Portfolio No. 4887])



b. Detail of a jadeite plaque from Nebaj (after a photo by Justin Kerr [Portfolio No. 4889])

c. Detail of a jadeite plaque of Maya origin from Teotihuacan (after a photo by Justin Kerr in Schele and Miller 1986: Pl. 34)

d. Detail of a carved bone (after a drawing by Linda Schele in Schele and Miller 1986: Pl. 61a)

Appendix A: Figure 180: Examples of tubular ear ornaments with round and oval top elements from miscellaneous portable items

Appendix A: Table 124: The word for seed in various Maya(n) languages based on the reconstructed Proto-Mayan word *b'aq'[191]

Code:	Language:	Entry:	Gloss:
WASw	Wastek (Western [Tancanhuitz])	bek'em	semilla de algodón, clase de lunar
pCh	Proto-Ch'olan	*b'@k'	seed
CHL	Ch'ol	b'@k'	pepita
TZO	Tzotzil	b'ek'	pepita
TZE	Tzeltal	b'ak'	pepita
QAN	Q'anjob'al	b'aq'	pepita
QAN	Q'anjob'al	sb'aq'	pepita
AKA	Akatek	sb'a7	pepita
AKA	Akatek	b'a7e7	testículos, huevos
POP	Popti'	b'aq'	pepita
POP	Popti'	sb'aq'	pepita
TEK	Teko	tb'aq'	pepita
MAM*	Mam	b'aq'	pepita
MAMt	Mam (Tacaná)	tb'aq'	pepita
MAMo	Mam (Ostuncalco)	tb'aq'	pepita
MAMc	Mam (Cajolá)	tb'aq'	pepita
MAMi	Mam (San Idlefonso Ixtahuacán)	tb'aq'	pepita
MAMi	Mam (San Idlefonso Ixtahuacán)	b'aq'	testículos, huevos
AWA	Awakatek	b'aq'	pepita
AWA	Awakatek	b'aq'	pepita
IXL	Ixil	ib'aq'	pepita
USP	Uspantek	b'aaq'	pepita
KCH	K'iche'	ERG-b'aq'	pepita
KCHn	K'iche' (Nahualá)	ub'aq'	pepita
KCHq	K'iche' (Quiché)	ub'aq'	pepita
KCHc	K'iche' (Chichicastenango)	ub'aq'	pepita
KCHk	K'iche' (Chicaj)	ub'ag'	pepita
SIP	Sipakap(ense)	rb'aq'	pepita
SAK	Sakapultek	b'aq'	pepita
SAK	Sakapultek	b'aq'oj	testículos, huevos

[191] All data (including the codes of various languages and dialects) extracted from Kaufman and Justeson 2003; names of the languages modified to some extent. The following additional symbols are used in Kaufman and Justeson 2003: # (for words with colonial orthography); 7 (glottal stop), @ (mid-central rounded vowel), and < >, i.e., angle brackets (for epigraphic forms).

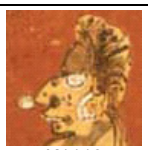
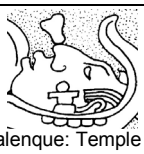
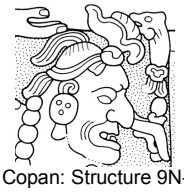
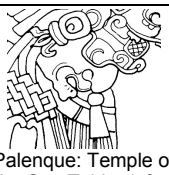
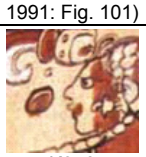
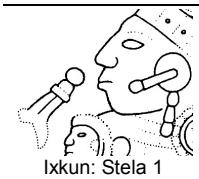
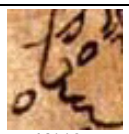
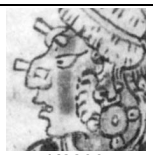
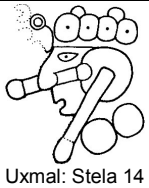
Appendix A: Table 125: The word for bone in various Maya(n) languages based on the reconstructed Proto-Mayan word *b'aaq[192]

Code:	Language:	Entry:	Gloss:
WASw	Wastek (Western [Tancanhuitz])	bek-lek	hueso
YUK	Yukatek	b'aak	hueso; flaco
LAK	Lakantun	b'ak	hueso; flaco
ITZ	Itzaj	b'ak	hueso
MOP	Mopan	bak	hueso
EpM	Epigraphic Maya(n)	<ba-ki> /b'aak/	bone
pCh	Proto-Ch'olan	*b'ak	bone
CHR	Ch'orti'	b'ak	hueso
CHT	Ch'olti'	#bac	hueso
CHL	Ch'ol	b'ak ~ b'@k	hueso
TZO	Tzotzil	b'ak	hueso; flaco
TZE	Tzeltal	b'ak	hueso; flaco
TOJ	Tojol'ab'al	b'ak	hueso
CHJ	Chuj	b'ak	hueso
QAN	Q'anjob'al	b'aq	hueso
QAN	Q'anjob'al	b'aq	hueso
AKA	Akatek	b'aq	hueso
POP	Popti'	b'ajh	hueso
POP	Popti'	b'aq	hueso
TUZ	Tusantek (Tuzanteco, Muchu')	b'a:q	bone
TEK	Teko	b'aaq	hueso
MAM*	Mam	b'aaq	hueso
MAMt	Mam (Tacaná)	n-b'aaq-il	hueso
MAMo	Mam (Ostuncalco)	b'aaq	hueso
MAMc	Mam (Cajolá)	b'aaq	hueso
MAMi	Mam (San Idlefonso Ixtahuacán)	b'aaq	hueso
AWA	Awakatek	b'aaq	hueso
AWA	Awakatek	b'aaq	hueso
IXL	Ixil	b'aj	hueso
USP	Uspantek	b'aaq	hueso
KCH	K'iche'	b'aaq	hueso
KCHn	K'iche' (Nahualá)	b'aaq	hueso
KCHq	K'iche' (Quiché)	b'aaq	hueso
KCHc	K'iche' (Chichicastenango)	b'aaq	hueso
KCHk	K'iche' (Chicaj)	b'aaq, u-b'aq-iil	hueso
SIP	Sipakap(ense)	b'aq	hueso
SAK	Sakapultek	b'aq	hueso
TZU	Tz'utujil	b'aaq	hueso
KAQ	Kaqchikel	b'aq	hueso
KAQp	Kaqchikel (Patzún)	b'aq	hueso
KAQc	Kaqchikel (Comalpa)	b'aq	hueso
KAQi	Kaqchikel (/i/ area not specified)	b'aq	hueso
PQMp	Poqomam (Palín)	b'aaq	hueso
PQMj	Poqomam (San Luís Jilotepeque)	b'aaq	hueso
PCH	Poqomchi'	b'aaq	hueso; flaco
PCH	Poqomchi'	b'aaq	hueso
QEQ	Q'eqchi'	b'aq	hueso
QEQw	Q'eqchi' (Western: Cobán and Chamelco)	b'aq	hueso; flaco
QEQc&l	Q'eqchi' (Cahabón and Lanquín)	b'a:q : ERG-b'aqel	hueso

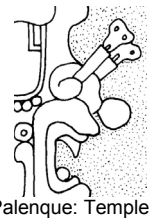
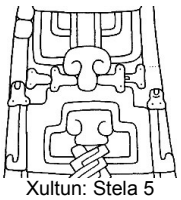
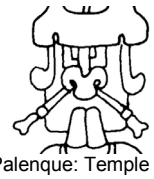
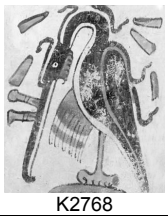
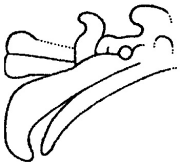
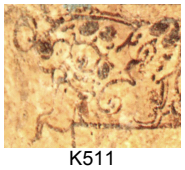
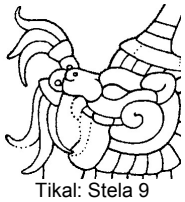
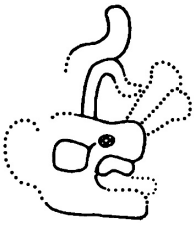
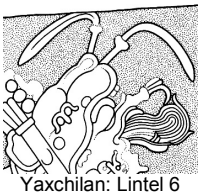
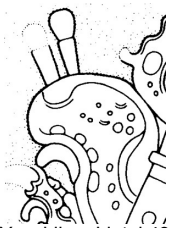
[192] All data (including the codes of various languages and dialects) extracted from Kaufman and Justeson 2003; names of the languages modified to some extent. The following additional symbols are used in Kaufman and Justeson 2003: # (for words with colonial orthography); 7 (glottal stop), @ (mid-central rounded vowel), and < >, i.e., angle brackets (for epigraphic forms).

Supplementary tables, charts, and figures pertaining to Chapter 4.2

Appendix A: Table 126: Position of nasal motifs in ceramics and in monumental art (Part 1)

Position:	Examples (photos and drawings):				
touching the nose	 K1116	K1183	K1285	K1261	K2286
	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Copan: Altar L (after Fash 1991: Fig. 109)	 Copan: Structure 9N-82C, 1st (after Fash 1991: Fig. 101)	 Palenque: Temple of the Sun Tablet (after Robertson 1991: Fig. 95)	Quirigua: Monument 26 (after Looper 2003: Fig. 1.6)
front of the nose	K626	K1391	 K956	K1523	k3247
	 Ixkun: Stela 1 (modified after Graham 1980: 2:139)	Kaminaljuyu: Monument 65 (adapted after Parsons 1986: Fig. 149)	Santa Rosa Xtampak: Stela 4 (adapted after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-78)	Ek Balam: Capstone 15 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-26)	Yula: Lintel 1 (after a drawing by Ian Graham in Grube, Lacadena, and Martin 2003: II-48)
both sides of the nose	K595	 K1185	K3463	K5062	K2294
	Quirigua: Stela F (after Looper 2003: 134)	El Peru: Stela 34 (after Montgomery 1998)	Yaxchilan: Lintel 3 (after Graham & von Euw 1977: 3:17)	Xultun: Stela 5 (after von Euw 1978: 5:23)	Stela 16, Tikal (after Jones and Satterthwaite 1982: Fig. 22)
through the nose	K413 / K415	 K2206	K2206		
	Machaquila: Stela 5 (adapted after Graham 1967: Fig. 53)	Seibal: Stela 3 (after Graham 1996: 7:17)	Chichen Itza: Great Ballcourt Wall, East Side, Center Right 3 (adapted after Montgomery 1998)	 Uxmal: Stela 14 (adapted after Graham 1992: 108)	Tulum: Mural 1, Interior east wall, Structure 5 (after Miller 1982: Pl. 28)

Appendix A: Table 127: Position of nasal motifs in ceramics and in monumental art (Part 2)

Position:	Examples (photos and drawings):				
touching the nostrils	K1285	K760	K114	K1250	
	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Copan: Stela C (after Fash 1991: Fig. 68)	Ek Balam: Capstone 6 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-16)	 Xultun: Stela 5 (adapted after von Euw 1978: 5:23)	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)
touching the beak	K1209	 K2768	K2993	K3125	K8636
	 Xultun: Stela 24 (redrawn after von Euw and Graham 1984: 5:84)	Chichen Itza: Stela 2 (redrawn after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-77)	Xultun: Stela 5 (redrawn after von Euw 1978: 5:23)	Yaxchilan: Lintel 52 (modified after Graham 1979: 3:113)	Ek Balam: Stela 1 (adapted after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-36)
touching the muzzle / snout	 K511	K1209	K4464	K7523	K8719
	 Tikal: Stela 9 (adapted after Jones and Satterthwaite 1982: Fig. 13b)	Naranjo: Stela 33 (after Graham 1978: 2:87)	 Xultun: Stela 1 (modified after von Euw 1978: 5:11)	 Yaxchilan: Lintel 6 (after Graham and von Euw 1977: 3:23)	 Yaxchilan: Lintel 43 (after Graham 1979: 3:95)

Appendix A: Table 128: Distribution of the position of nasal motifs in monumental art and in ceramics

position:	monumental art:	ceramics:	total:
touching the nose	382	521	**903**
touching the nostrils	391	780	**1171**
touching [other]	41	111	**152**
front of the nose	18	623	**641**
front of [other]	0	40	**40**
through the nose	38	3	**41**
both sides of the nose	35	69	**104**
total:	**905**	**2147**	**3052**

Appendix A: Table 129: Distribution of the position of nasal motifs in monumental art and in ceramics (relative frequency)

position:	monumental art:	ceramics:
touching the nose	42.21%	24.27%
touching the nostrils	43.20%	36.33%
touching [other]	4.53%	5.17%
front of the nose	1.99%	29.02%
front of [other]	0.00%	1.86%
through the nose	4.20%	0.14%
both sides of the nose	3.87%	3.21%
total:	**100.00%**	**100.00%**

Appendix A: Table 130: Distribution of the position of nasal motifs in monumental art and in ceramics; data range: human and humanlike figures and anthropomorphic deity figures

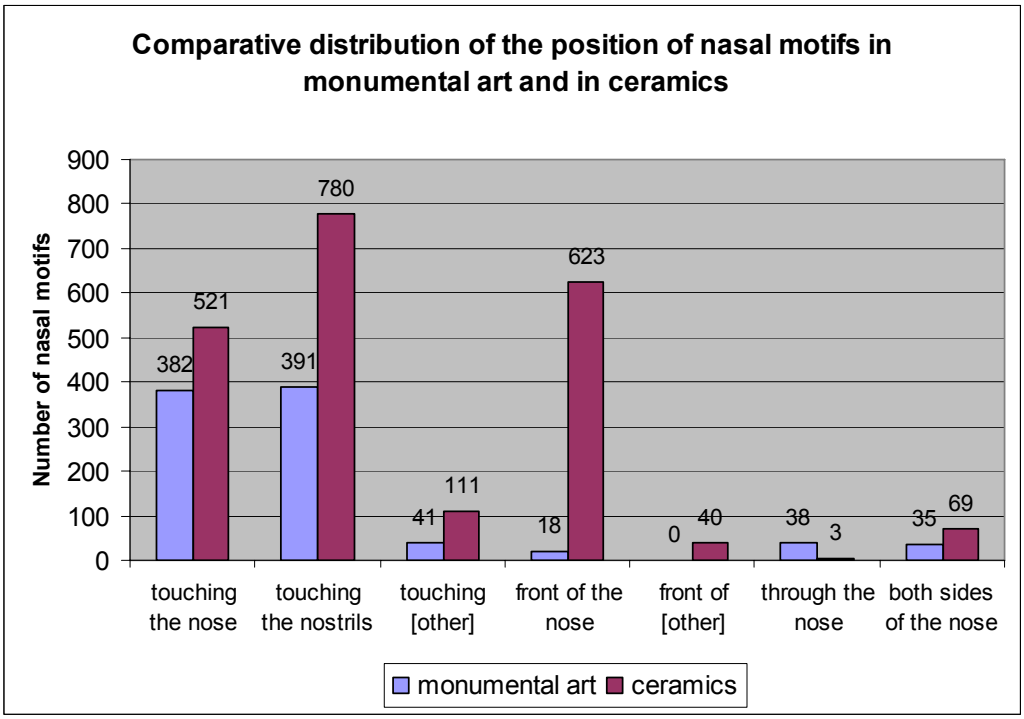
position:	monumental art:	ceramics:	total:
touching the nose	382	521	**903**
front of the nose	18	623	**641**
total:	**400**	**1144**	**1544**

Appendix A: Table 131: Distribution of the position of nasal motifs in monumental art and in ceramics; data range: human and humanlike figures and anthropomorphic deity figures (relative frequency)

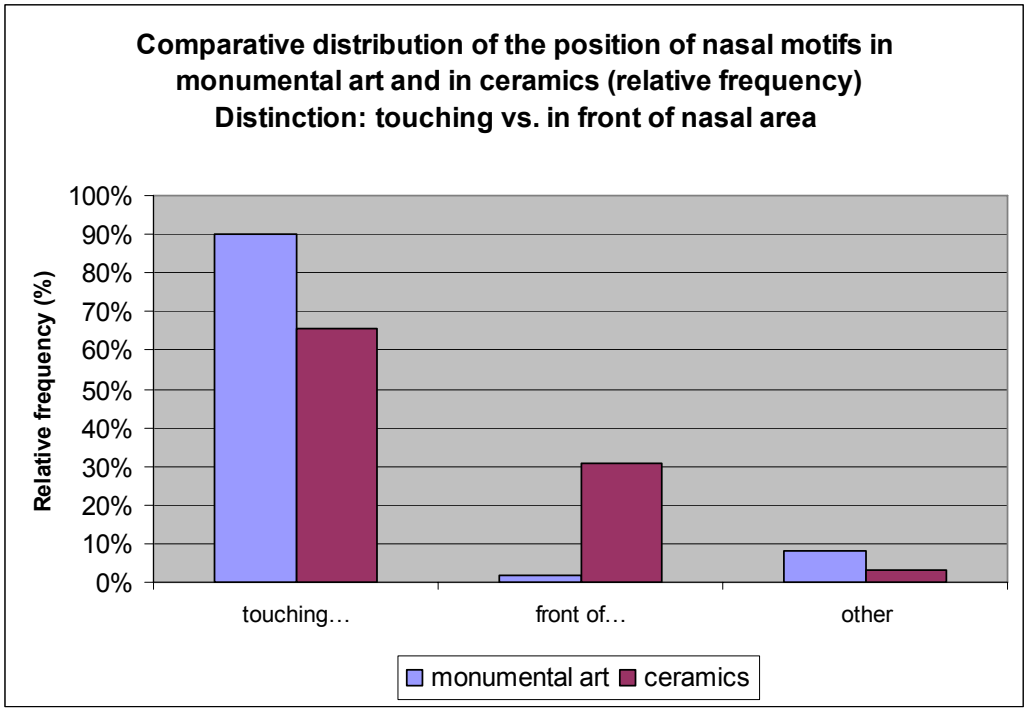
position:	monumental art:	ceramics:
touching the nose	95.50%	45.54%
front of the nose	4.50%	54.46%
total	**100.00%**	**100.00%**

Appendix A: Table 132: Distribution of the position of nasal motifs in monumental art and in ceramics; division between nasal motifs touching or in front of the nasal area (relative frequency)

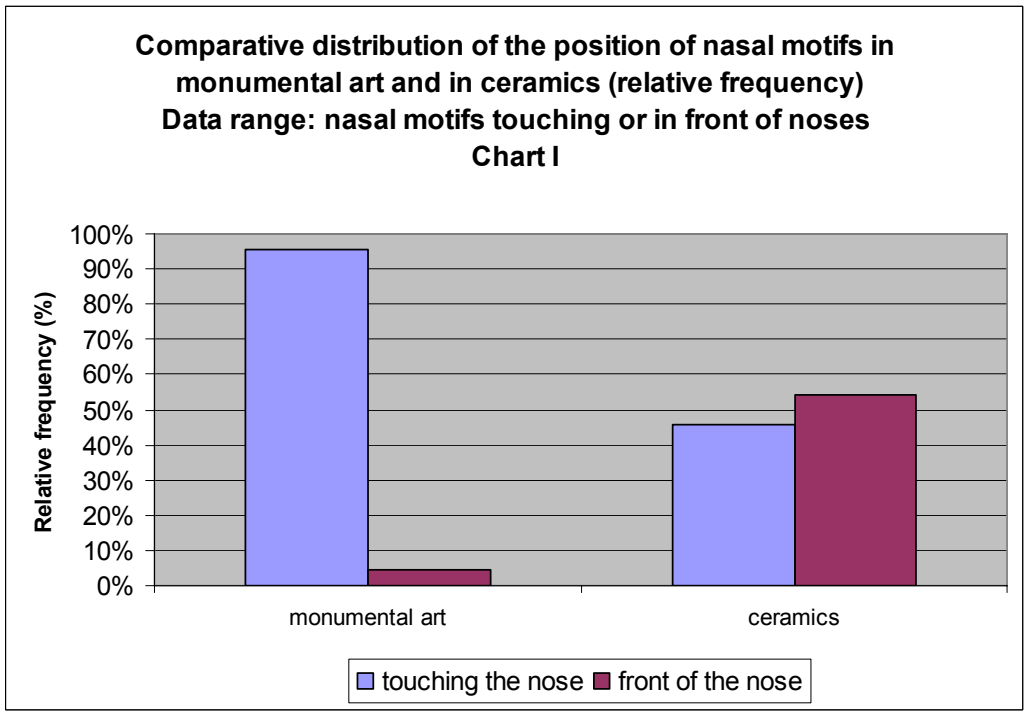
position:	monumental art:	ceramics:	monumental art:	ceramics:
touching…	814	1412	89.94%	65.77%
front of…	18	663	1.99%	30.88%
other	73	72	8.07%	3.35%
total	**905**	**2147**	**100.00%**	**100.00%**



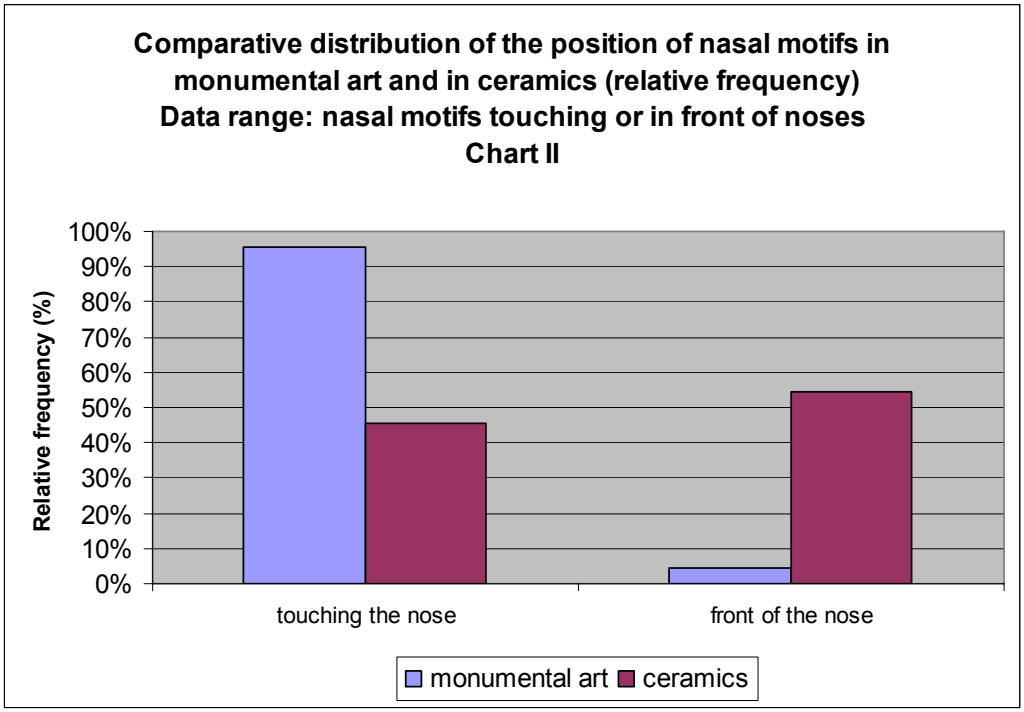
Appendix A: Chart 53: Comparative distribution of the position of nasal motifs in monumental art and in ceramics



Appendix A: Chart 54: Comparative distribution of the position of nasal motifs in monumental art and in ceramics (relative frequency); distinction: nasal motifs touching or in front of the nasal area



Appendix A: Chart 55: Comparative distribution of the position of nasal motifs in monumental art and in ceramics (relative frequency); distinction: nasal motifs touching or in front of noses of human and humanlike figures and anthropomorphic deity figures (Chart I)



Appendix A: Chart 56: Comparative distribution of the position of nasal motifs in monumental art and in ceramics (relative frequency); distinction: nasal motifs touching or in front of noses of human and humanlike figures and anthropomorphic deity figures (Chart II)

Appendix A: Table 133: Typological distribution of the position of nasal motifs in monumental art

typology (nasal motifs present in monumental art):	touching the nose:	touching the nostrils:	touching [other]:	front of the nose:	front of [other]:	through the nose:	both sides of the nose:	total:
2 bones	13	237	17	0	0	0	0	**267**
2 round	22	12	1	0	0	0	0	**35**
2nm	0	0	0	0	0	0	35	**35**
3 knots w/f	6	0	0	1	0	0	0	**7**
3pm	2	0	0	0	0	0	0	**2**
4pm	1	0	0	0	0	0	0	**1**
bf	0	1	4	0	0	0	0	**5**
bone	1	94	8	0	0	0	0	**103**
dnm	3	0	0	0	0	0	0	**3**
ds	35	3	1	3	0	0	0	**42**
nb	22	0	0	0	0	36	0	**58**
nb w/f	8	0	0	0	0	0	0	**8**
round	131	10	0	4	0	0	0	**145**
round w/f	16	0	0	1	0	0	0	**17**
sc	21	21	2	1	0	0	0	**45**
sc w/f	22	0	0	6	0	0	0	**28**
unc.	36	11	8	2	0	2	0	**59**
und.	43	2	0	0	0	0	0	**45**
total:	**382**	**391**	**41**	**18**	**0**	**38**	**35**	**905**

Appendix A: Table 134: Typological distribution of the position of nasal motifs in monumental art (relative frequency)

typology (nasal motifs present in monumental art):	touching the nose:	touching the nostrils:	touching [other]:	front of the nose:	front of [other]:	through the nose:	both sides of the nose:	**total:**
2 bones	4.87%	88.76%	6.37%	0.00%	0.00%	0.00%	0.00%	**100.00%**
2 round	62.86%	34.29%	2.86%	0.00%	0.00%	0.00%	0.00%	**100.00%**
2nm	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	100.00%	**100.00%**
3 knots w/f	85.71%	0.00%	0.00%	14.29%	0.00%	0.00%	0.00%	**100.00%**
3pm	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
4pm	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
bf	0.00%	20.00%	80.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
bone	0.97%	91.26%	7.77%	0.00%	0.00%	0.00%	0.00%	**100.00%**
dnm	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
ds	83.33%	7.14%	2.38%	7.14%	0.00%	0.00%	0.00%	**100.00%**
nb	37.93%	0.00%	0.00%	0.00%	0.00%	62.07%	0.00%	**100.00%**
nb w/f	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
round	90.34%	6.90%	0.00%	2.76%	0.00%	0.00%	0.00%	**100.00%**
round w/f	94.12%	0.00%	0.00%	5.88%	0.00%	0.00%	0.00%	**100.00%**
sc	46.67%	46.67%	4.44%	2.22%	0.00%	0.00%	0.00%	**100.00%**
sc w/f	78.57%	0.00%	0.00%	21.43%	0.00%	0.00%	0.00%	**100.00%**
unc.	61.02%	18.64%	13.56%	3.39%	0.00%	3.39%	0.00%	**100.00%**
und.	95.56%	4.44%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
total:	**42.21%**	**43.20%**	**4.53%**	**1.99%**	**0.00%**	**4.20%**	**3.87%**	100.00%

Appendix A: Table 135: Typological distribution of the position of nasal motifs in ceramics

typology (nasal motifs present in ceramics):	touching the nose:	touching the nostrils:	touching [other]:	front of the nose:	front of [other]:	through the nose:	both sides of the nose:	total:
2 bones	14	445	12	11	1	0	0	**483**
2 knots w/f	7	0	0	0	0	0	0	**7**
2 round	45	30	3	0	1	0	0	**79**
2nm	0	0	0	0	0	0	68	**68**
2-part	6	0	0	80	10	0	0	**96**
2-part w/f	3	0	0	11	2	0	0	**16**
3 bones	1	12	4	0	0	0	0	**17**
3 knots w/f	2	0	0	5	0	0	0	**7**
3-part	0	0	0	15	1	0	0	**16**
3-part w/f	0	0	0	0	2	0	0	**2**
3pm	10	0	0	1	0	0	0	**11**
3pm w/f	1	0	0	3	0	0	0	**4**
4-part	0	0	1	0	0	0	0	**1**
4-part w/f	1	0	0	1	0	0	0	**2**
4pm	4	1	0	9	1	0	0	**15**
4pm w/f	0	0	1	2	1	0	0	**4**
bf	2	7	24	0	2	0	0	**35**
bone	21	125	8	14	1	0	0	**169**
dnm	5	0	0	0	0	3	0	**8**
ds	48	1	1	11	0	0	0	**61**
knot w/f	19	0	0	2	0	0	0	**21**
mo	1	2	2	0	1	0	0	**6**
round	122	43	12	138	3	0	0	**318**
round w/f	18	0	0	24	0	0	0	**42**
sc	61	12	7	107	5	0	0	**192**
sc w/f	36	0	5	93	1	0	0	**135**
scroll	1	0	0	14	0	0	0	**15**
silk	1	14	10	2	0	0	0	**27**
ti	0	0	4	0	0	0	0	**4**
unc.	74	64	12	58	8	0	1	**217**
und.	18	24	5	22	0	0	0	**69**
total:	**521**	**780**	**111**	**623**	**40**	**3**	**69**	**2147**

Appendix A: Table 136: Typological distribution of the position of nasal motifs in ceramics (relative frequency)

typology (nasal motifs present in ceramics):	touching the nose:	touching the nostrils:	touching [other]:	front of the nose:	front of [other]:	through the nose:	both sides of the nose:	**total:**
2 bones	2.90%	92.13%	2.48%	2.28%	0.21%	0.00%	0.00%	**100.00%**
2 knots w/f	100.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
2 round	56.96%	37.97%	3.80%	0.00%	1.27%	0.00%	0.00%	**100.00%**
2nm	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	100.00%	**100.00%**
2-part	6.25%	0.00%	0.00%	83.33%	10.42%	0.00%	0.00%	**100.00%**
2-part w/f	18.75%	0.00%	0.00%	68.75%	12.50%	0.00%	0.00%	**100.00%**
3 bones	5.88%	70.59%	23.53%	0.00%	0.00%	0.00%	0.00%	**100.00%**
3 knots w/f	28.57%	0.00%	0.00%	71.43%	0.00%	0.00%	0.00%	**100.00%**
3-part	0.00%	0.00%	0.00%	93.75%	6.25%	0.00%	0.00%	**100.00%**
3-part w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	**100.00%**
3pm	90.91%	0.00%	0.00%	9.09%	0.00%	0.00%	0.00%	**100.00%**
3pm w/f	25.00%	0.00%	0.00%	75.00%	0.00%	0.00%	0.00%	**100.00%**
4-part	0.00%	0.00%	100.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
4-part w/f	50.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	**100.00%**
4pm	26.67%	6.67%	0.00%	60.00%	6.67%	0.00%	0.00%	**100.00%**
4pm w/f	0.00%	0.00%	25.00%	50.00%	25.00%	0.00%	0.00%	**100.00%**
bf	5.71%	20.00%	68.57%	0.00%	5.71%	0.00%	0.00%	**100.00%**
bone	12.43%	73.96%	4.73%	8.28%	0.59%	0.00%	0.00%	**100.00%**
dnm	62.50%	0.00%	0.00%	0.00%	0.00%	37.50%	0.00%	**100.00%**
ds	78.69%	1.64%	1.64%	18.03%	0.00%	0.00%	0.00%	**100.00%**
knot w/f	90.48%	0.00%	0.00%	9.52%	0.00%	0.00%	0.00%	**100.00%**
mo	16.67%	33.33%	33.33%	0.00%	16.67%	0.00%	0.00%	**100.00%**
round	38.36%	13.52%	3.77%	43.40%	0.94%	0.00%	0.00%	**100.00%**
round w/f	42.86%	0.00%	0.00%	57.14%	0.00%	0.00%	0.00%	**100.00%**
sc	31.77%	6.25%	3.65%	55.73%	2.60%	0.00%	0.00%	**100.00%**
sc w/f	26.67%	0.00%	3.70%	68.89%	0.74%	0.00%	0.00%	**100.00%**
scroll	6.67%	0.00%	0.00%	93.33%	0.00%	0.00%	0.00%	**100.00%**
silk	3.70%	51.85%	37.04%	7.41%	0.00%	0.00%	0.00%	**100.00%**
ti	0.00%	0.00%	100.00%	0.00%	0.00%	0.00%	0.00%	**100.00%**
unc.	34.10%	29.49%	5.53%	26.73%	3.69%	0.00%	0.46%	**100.00%**
und.	26.09%	34.78%	7.25%	31.88%	0.00%	0.00%	0.00%	**100.00%**
total:	**24.27%**	**36.33%**	**5.17%**	**29.02%**	**1.86%**	**0.14%**	**3.21%**	100.00%

Appendix A: Table 137: Diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of any agent

	EC:	**EC-LC1:**	**LC1:**	**LC1-LC2:**	**LC2:**	**LC2-LC3:**	**LC3:**	**total:**
front of the nose:	0	1	24	35	468	63	16	**607**
touching the nose:	66	10	80	32	243	32	56	**519**
total:	**66**	**11**	**104**	**67**	**711**	**95**	**72**	**1126**

Appendix A: Table 138: Relative Diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of any agent

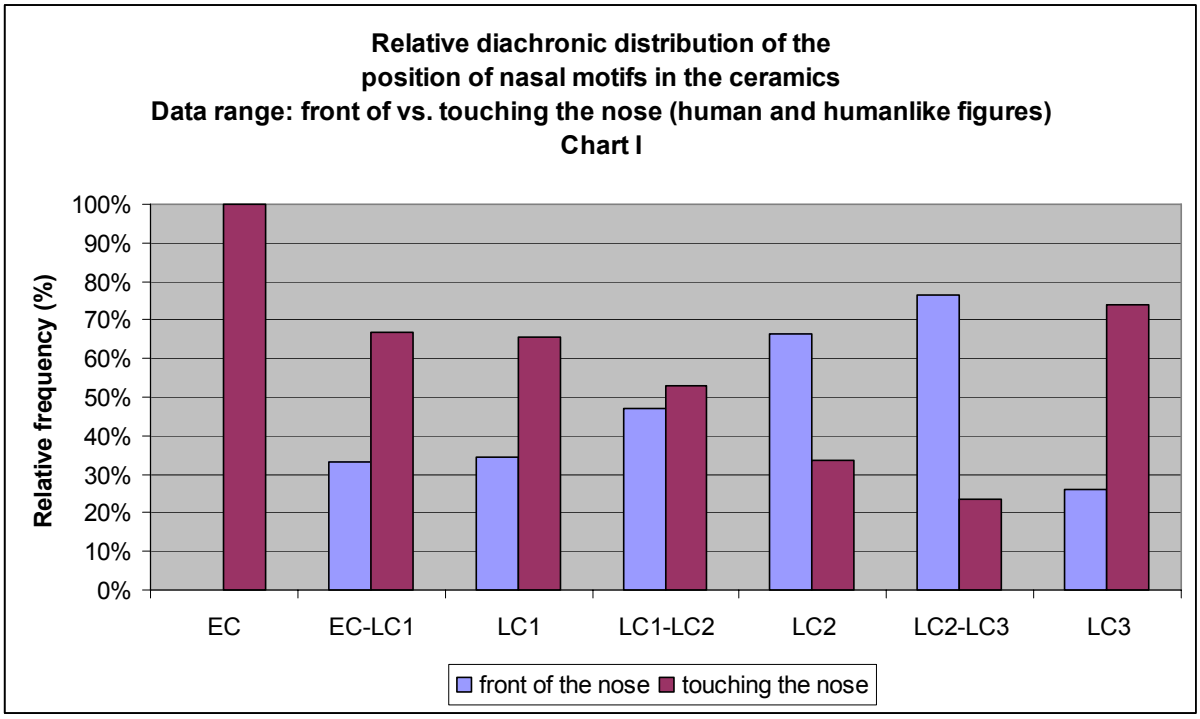
	EC:	EC-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	total:
front of the nose:	0.00%	9.09%	23.08%	52.24%	65.82%	66.32%	22.22%	53.91%
touching the nose:	100.00%	90.91%	76.92%	47.76%	34.18%	33.68%	77.78%	46.09%
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

Appendix A: Table 139: Diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures

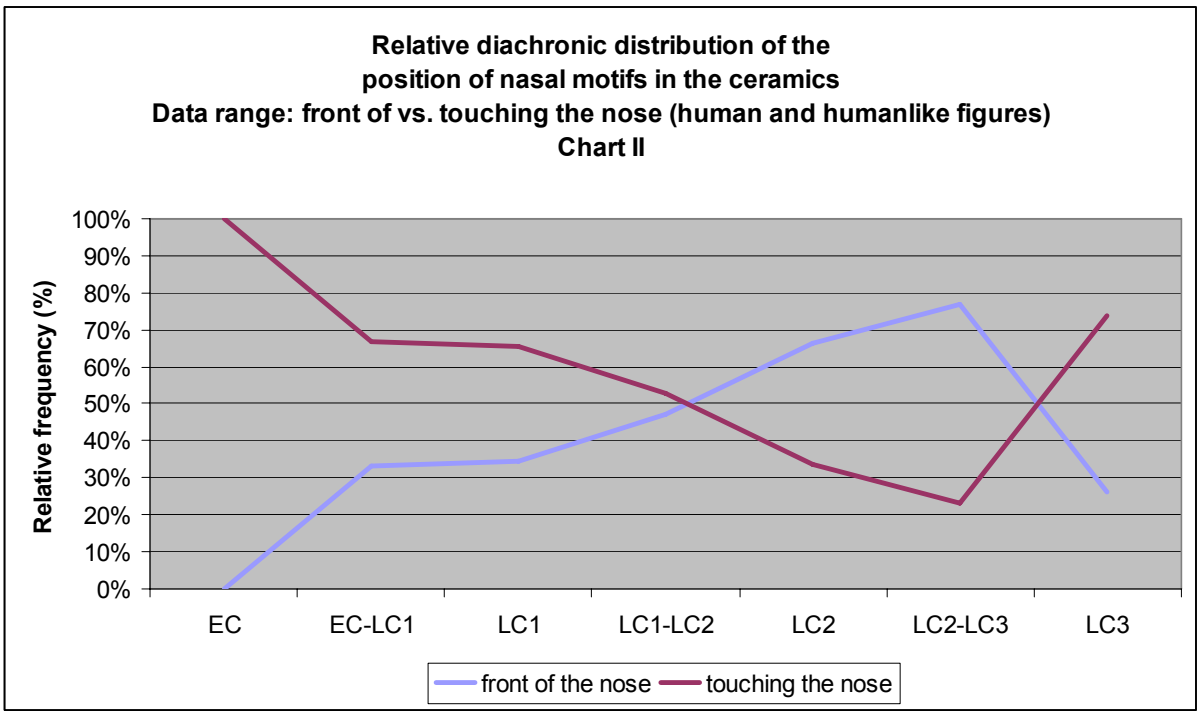
	EC:	EC-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	total:
front of the nose:	0	1	20	17	269	46	11	**364**
touching the nose:	41	2	38	19	136	14	31	**281**
total:	**41**	**3**	**58**	**36**	**405**	**60**	**42**	**645**

Appendix A: Table 140: Relative diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures

	EC:	EC-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	total:
front of the nose:	0.00%	33.33%	34.48%	47.22%	66.42%	76.67%	26.19%	**56.43%**
touching the nose:	100.00%	66.67%	65.52%	52.78%	33.58%	23.33%	73.81%	**43.57%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**



Appendix A: Chart 57: Relative diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures (Chart version I; for exact statistics, consult Appendix A: Table 139 and Appendix A: Table 140)



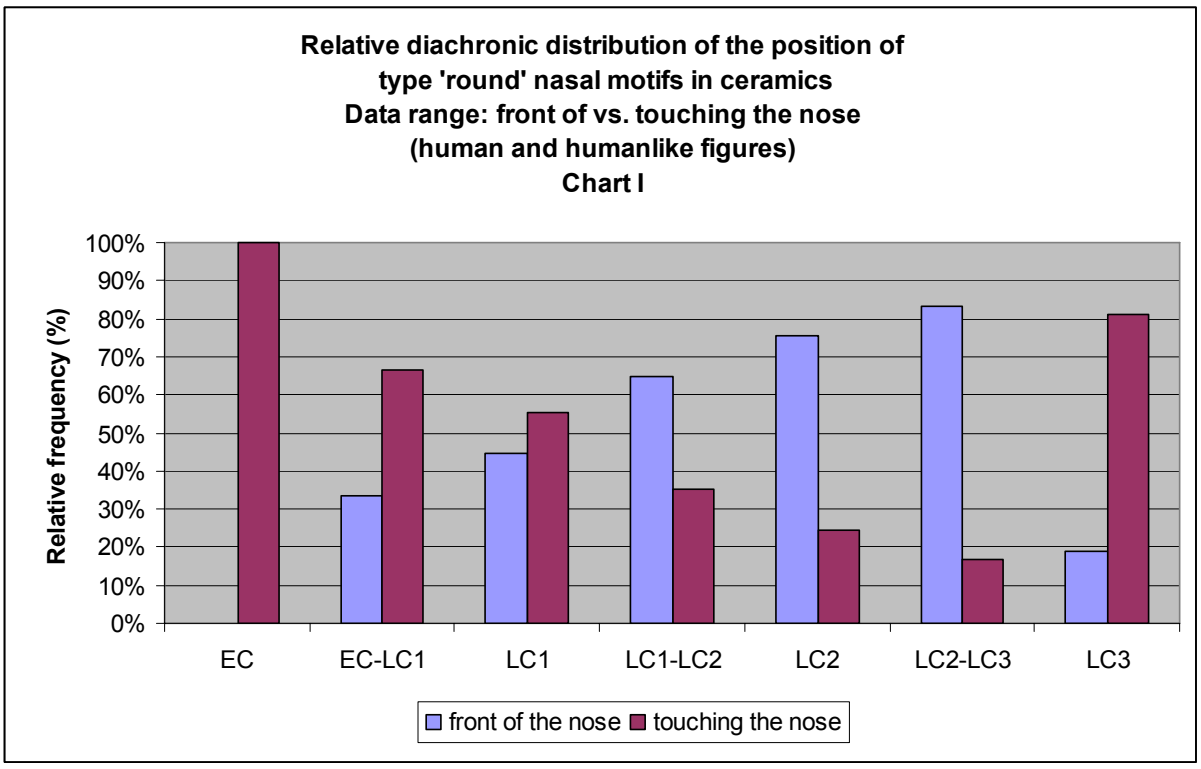
Appendix A: Chart 58: Relative diachronic distribution of the position of nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures (Chart version II; for exact statistics, consult Appendix A: Table 139 and Appendix A: Table 140)

Appendix A: Table 141: Diachronic distribution of the position of type 'round' nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures

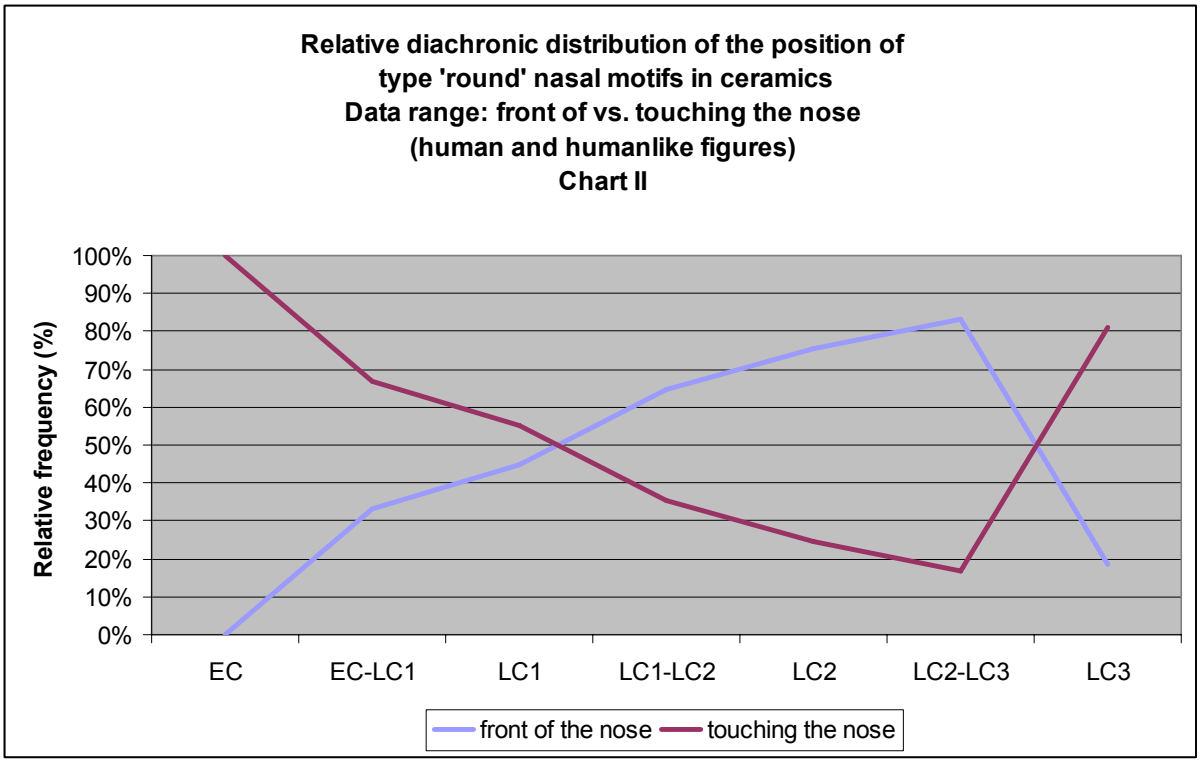
	EC:	EC-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	total:
front of the nose:	0	1	17	11	59	5	3	**96**
touching the nose:	9	2	21	6	19	1	13	**71**
total:	**9**	**3**	**38**	**17**	**78**	**6**	**16**	**167**

Appendix A: Table 142: Relative diachronic distribution of the position of type 'round' nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures

	EC:	EC-LC1:	LC1:	LC1-LC2:	LC2:	LC2-LC3:	LC3:	total:
front of the nose:	0.00%	33.33%	44.74%	64.71%	75.64%	83.33%	18.75%	**57.49%**
touching the nose:	100.00%	66.67%	55.26%	35.29%	24.36%	16.67%	81.25%	**42.51%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**



Appendix A: Chart 59: Relative diachronic distribution of the position of type 'round' nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures (Chart version I; for exact statistics, consult Appendix A: Table 141 and Appendix A: Table 142)



Appendix A: Chart 60: Relative diachronic distribution of the position of type 'round' nasal motifs in ceramics; data range: front vs. touching the nose of human and humanlike figures (Chart version II; for exact statistics, consult Appendix A: Table 141 and Appendix A: Table 142)

Appendix A: Table 143: Diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of any agent

	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	3	0	0	9	5	0	**17**
touching the nose:	16	70	51	165	50	3	**355**
total:	**19**	**70**	**51**	**174**	**55**	**3**	**372**

Appendix A: Table 144: Relative diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of any agent

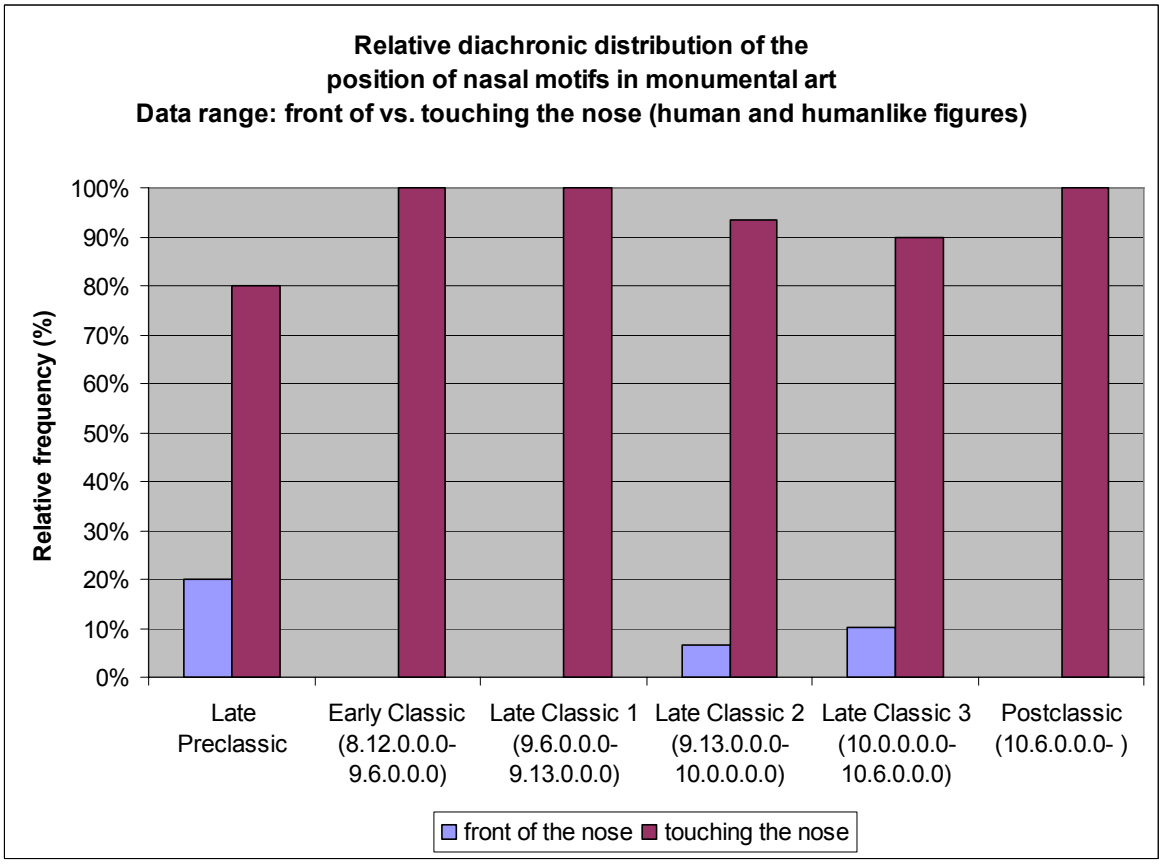
	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	15.79%	0.00%	0.00%	5.17%	9.09%	0.00%	**4.57%**
touching the nose:	84.21%	100.00%	100.00%	94.83%	90.91%	100.00%	**95.43%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

Appendix A: Table 145: Diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	3	0	0	9	5	0	**17**
touching the nose:	12	42	36	127	44	3	**264**
total:	**15**	**42**	**36**	**136**	**49**	**3**	**281**

Appendix A: Table 146: Relative diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	20.00%	0.00%	0.00%	6.62%	10.20%	0.00%	**6.05%**
touching the nose:	80.00%	100.00%	100.00%	93.38%	89.80%	100.00%	**93.95%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**



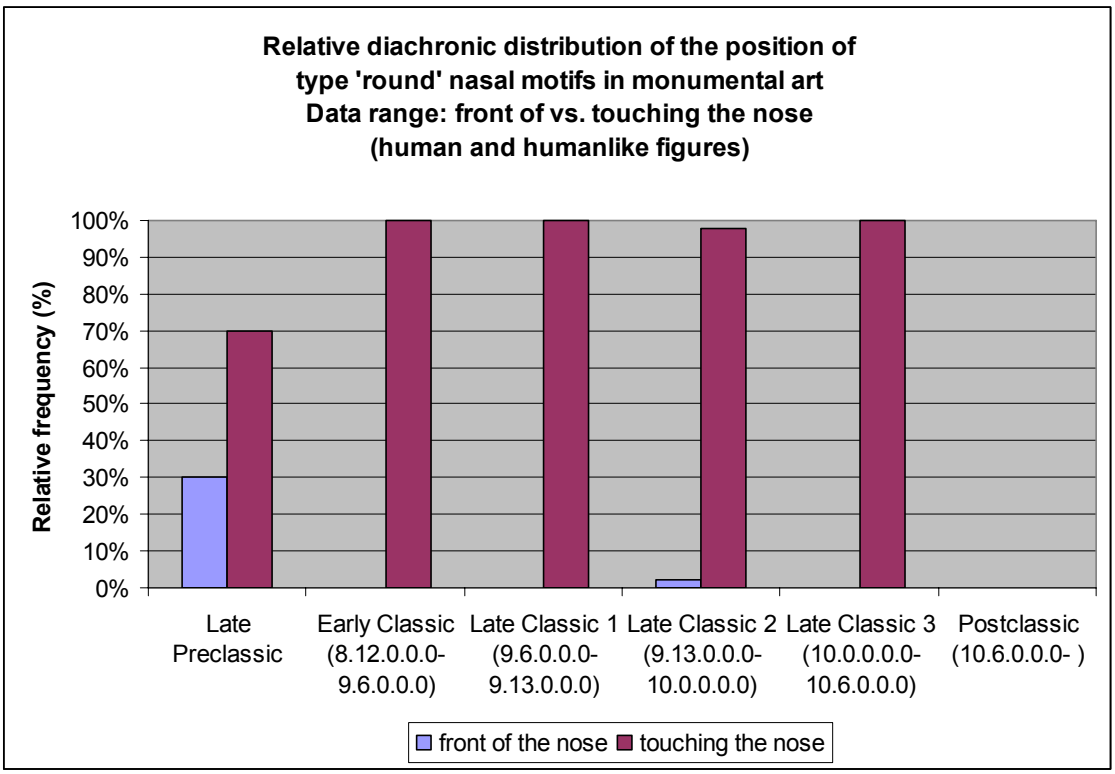
Appendix A: Chart 61: Relative diachronic distribution of the position of nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

Appendix A: Table 147: Diachronic distribution of the position of type 'round' nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	3	0	0	1	0	0	**4**
touching the nose:	7	19	27	43	4	0	**100**
total:	**10**	**19**	**27**	**44**	**4**	**0**	**104**

Appendix A: Table 148: Relative diachronic distribution of the position of type 'round' nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

	Late Preclassic (- 8.12.0.0.0)	Early Classic (8.12.0.0.0-9.6.0.0.0)	Late Classic 1 (9.6.0.0.0-9.13.0.0.0)	Late Classic 2 (9.13.0.0.0-10.0.0.0.0)	Late Classic 3 (10.0.0.0.0-10.6.0.0.0)	Postclassic (10.6.0.0.0 -)	Total:
front of the nose:	30.00%	0.00%	0.00%	2.27%	0.00%	0.00%	**3.85%**
touching the nose:	70.00%	100.00%	100.00%	97.73%	100.00%	0.00%	**96.15%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**–**	**100.00%**



Appendix A: Chart 62: Relative diachronic distribution of the position of type 'round' nasal motifs in monumental art; data range: front of vs. touching the nose of human and humanlike figures

Appendix A: Table 149: Distribution of the position of nasal motifs as relates to different categories of agents in ceramics

	human figure / head	humanlike figure / head	dwarf	deity	anthropo-morphic figure	animal	zoomorph / dragon	unidentified figure	total:
touching the nose	43	240	4	192	15	3	0	1	**498**
touching the nostrils	0	0	0	270	8	15	468	1	**762**
touching [other]	0	0	0	19	5	60	71	0	**155**
front of the nose	55	313	20	204	9	2	0	0	**603**
front of [other]	0	0	0	18	0	17	22	0	**57**
through the nose	3	0	0	0	0	0	0	0	**3**
both sides of the nose	1	58	0	6	0	0	4	0	**69**
total:	**102**	**611**	**24**	**709**	**37**	**97**	**565**	**2**	**2147**

Appendix A: Table 150: Relative distribution of the position of nasal motifs as relates to different categories of agents in ceramics

	human figure / head	humanlike figure / head	dwarf	deity	anthropo-morphic figure	animal	zoomorph / dragon	unidentified figure	total:
touching the nose	42.16%	39.28%	16.67%	27.08%	40.54%	3.09%	0.00%	50.00%	**23.20%**
touching the nostrils	0.00%	0.00%	0.00%	38.08%	21.62%	15.46%	82.83%	50.00%	**35.49%**
touching [other]	0.00%	0.00%	0.00%	2.68%	13.51%	61.86%	12.57%	0.00%	**7.22%**
front of the nose	53.92%	51.23%	83.33%	28.77%	24.32%	2.06%	0.00%	0.00%	**28.09%**
front of [other]	0.00%	0.00%	0.00%	2.54%	0.00%	17.53%	3.89%	0.00%	**2.65%**
through the nose	2.94%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**0.14%**
both sides of the nose	0.98%	9.49%	0.00%	0.85%	0.00%	0.00%	0.71%	0.00%	**3.21%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

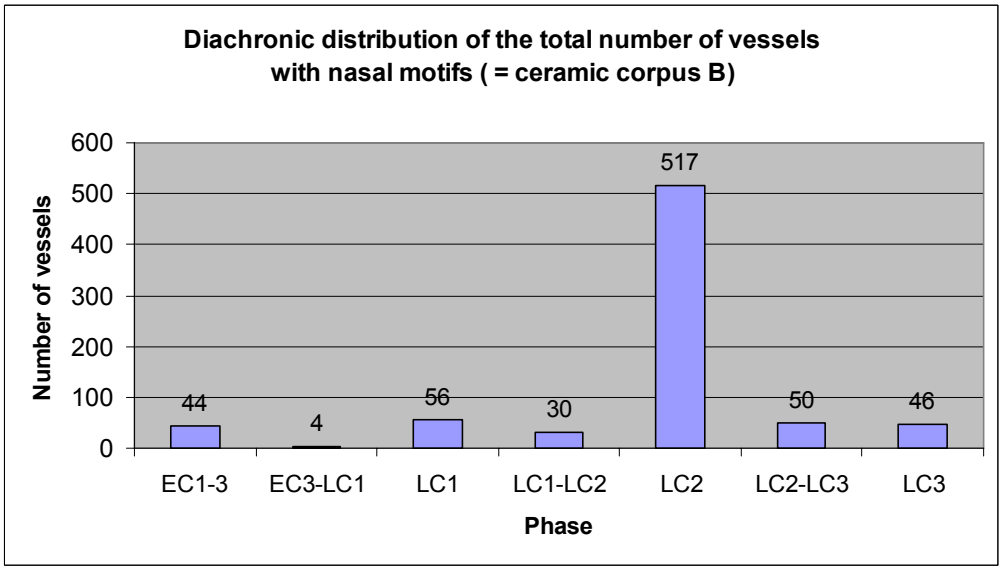
Appendix A: Table 151: Distribution of the position of nasal motifs as relates to different categories of agents in monumental art

	human figure / head	humanlike figure / head	dwarf	deity	anthropo-morphic figure	animal	zoomorph / dragon	unidentified figure	total:
touching the nose	242	32	6	82	4	0	0	4	**370**
touching the nostrils	0	0	0	61	1	1	351	0	**414**
touching [other]	0	0	0	4	0	15	9	1	**29**
front of the nose	18	0	0	0	0	0	0	0	**18**
front of [other]	0	0	0	0	0	0	0	0	**0**
through the nose	29	10	0	0	0	0	0	0	**39**
both sides of the nose	22	0	0	13	0	0	0	0	**35**
total:	**311**	**42**	**6**	**160**	**5**	**16**	**360**	**5**	**905**

Appendix A: Table 152: Relative distribution of the position of nasal motifs as relates to different categories of agents in monumental art

	human figure / head	humanlike figure / head	dwarf	deity	anthropo-morphic figure	animal	zoomorph / dragon	unidentified figure	total:
touching the nose	77.81%	76.19%	100.00%	51.25%	80.00%	0.00%	0.00%	80.00%	**40.88%**
touching the nostrils	0.00%	0.00%	0.00%	38.13%	20.00%	6.25%	97.50%	0.00%	**45.75%**
touching [other]	0.00%	0.00%	0.00%	2.50%	0.00%	93.75%	2.50%	20.00%	**3.20%**
front of the nose	5.79%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**1.99%**
front of [other]	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**0.00%**
through the nose	9.32%	23.81%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	**4.31%**
both sides of the nose	7.07%	0.00%	0.00%	8.13%	0.00%	0.00%	0.00%	0.00%	**3.87%**
total:	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

Supplementary tables, charts, and figures pertaining to Chapter 5.1.1



Appendix A: Chart 63: Total number of vessels with nasal motifs

Supplementary tables, charts, and figures pertaining to Chapter 5.2.3

Appendix A: Table 153: Presence and absence of nasal motifs on principal agents in monumental art (Part 1)

Site:	Nasal motif present:	Nasal motif absent:	Total:
Abaj Takalik	2	0	**2**
Aguateca	2	7	**9**
Bonampak	2	238	**240**
Calakmul	0	1	**1**
Caracol	10	13	**23**
Chichen Itza	19	54	**73**
Chicozapote	1	3	**4**
Chinkultic	1	4	**5**
Coba	2	26	**28**
Comitan	1	0	**1**
Copan	24	8	**32**
Dos Pilas	4	1	**5**
Dzibilchaltun	0	2	**2**
Dzilam	0	2	**2**
Edzna	4	21	**25**
Ek Balam	1	0	**1**
El Baul	0	6	**6**
El Caribe	0	4	**4**
El Cayo	0	1	**1**
El Peru	1	0	**1**
El Zapote	1	0	**1**
Halakal	2	1	**3**
Halal	1	0	**1**
Ichmac	1	0	**1**
Ichmul	0	3	**3**
Itzimte-Bolonchen	2	4	**6**
Ixkun	2	6	**8**
Ixlu	5	0	**5**
Ixtutz	1	0	**1**
Izapa	1	13	**14**
Jimbal	2	1	**3**
Kabah	8	2	**10**
Kaminaljuyu	12	5	**17**
La Amelia	1	1	**2**
La Esperanza	1	0	**1**
La Hornandez	1	0	**1**
La Mar	0	3	**3**

Appendix A: Table 154: Presence and absence of nasal motifs on principal agents in monumental art (Part 2)

Site:	Nasal motif present:	Nasal motif absent:	Total:
La Pasadita	2	6	**8**
Lacanha	2	0	**2**
Lubaantun	0	2	**2**
Machaquila	7	2	**9**
Mountain Cow	0	1	**1**
Nakbe	2	0	**2**
Naranjo	9	14	**23**
Nimli Punit	1	6	**7**
Oxkintok	4	2	**6**
Palenque	3	98	**101**
Piedras Negras	5	29	**34**
Pixoy	0	3	**3**
Pusilha	2	4	**6**
Quirigua	7	0	**7**
Sacul	2	0	**2**
Santa Rita (Corozal)	3	0	**3**
Santa Rosa Xtampak	2	0	**2**
Seibal	11	12	**23**
Site Q	1	3	**4**
Tancah	4	6	**10**
Tenam Puente	0	2	**2**
Tikal	23	12	**35**
Tonina	1	14	**15**
Tulum	9	15	**24**
Tzum	3	2	**5**
Uaxactun	10	15	**25**
Ucanal	1	8	**9**
Uxbenka	1	0	**1**
Uxmal	8	1	**9**
Xcalumkin	1	3	**4**
Xultun	10	10	**20**
Xunantunich	0	3	**3**
Xupa	0	1	**1**
Yaltutu	1	0	**1**
Yaxchilan	41	86	**127**
Yaxha	1	0	**1**
PNK	1	6	**7**
Total	**293**	**796**	**1089**

Appendix A: Table 155: Presence and absence of nasal motifs on principal agents in monumental art (data range: sites in the corpus with 7 or more principal agents per site)

Site:	nasal motif present:		nasal motif absent:		Total number:
Aguateca	2	22.22%	7	77.78%	**9**
Bonampak	2	0.83%	238	99.17%	**240**
Caracol	10	43.48%	13	56.52%	**23**
Chichen Itza	19	26.03%	54	73.97%	**73**
Coba	2	7.14%	26	92.86%	**28**
Copan	24	75.00%	8	25.00%	**32**
Edzna	4	16.00%	21	84.00%	**25**
Ixkun	2	25.00%	6	75.00%	**8**
Izapa	1	7.14%	13	92.86%	**14**
Kabah	8	80.00%	2	20.00%	**10**
Kaminaljuyu	12	70.59%	5	29.41%	**17**
La Pasadita	2	25.00%	6	75.00%	**8**
Machaquila	7	77.78%	2	22.22%	**9**
Naranjo	9	39.13%	14	60.87%	**23**
Nimli Punit	1	14.29%	6	85.71%	**7**
Palenque	3	2.97%	98	97.03%	**101**
Piedras Negras	5	14.71%	29	85.29%	**34**
Quirigua	7	100.00%	0	0.00%	**7**
Seibal	11	47.83%	12	52.17%	**23**
Tancah	4	40.00%	6	60.00%	**10**
Tikal	23	65.71%	12	34.29%	**35**
Tonina	1	6.67%	14	93.33%	**15**
Tulum	9	37.50%	15	62.50%	**24**
Uaxactun	10	40.00%	15	60.00%	**25**
Ucanal	1	11.11%	8	88.89%	**9**
Uxmal	8	88.89%	1	11.11%	**9**
Xultun	10	50.00%	10	50.00%	**20**
Yaxchilan	41	32.28%	86	67.72%	**127**
Total / average:	**238**	**38.12%**	**727**	**61.88%**	**965**

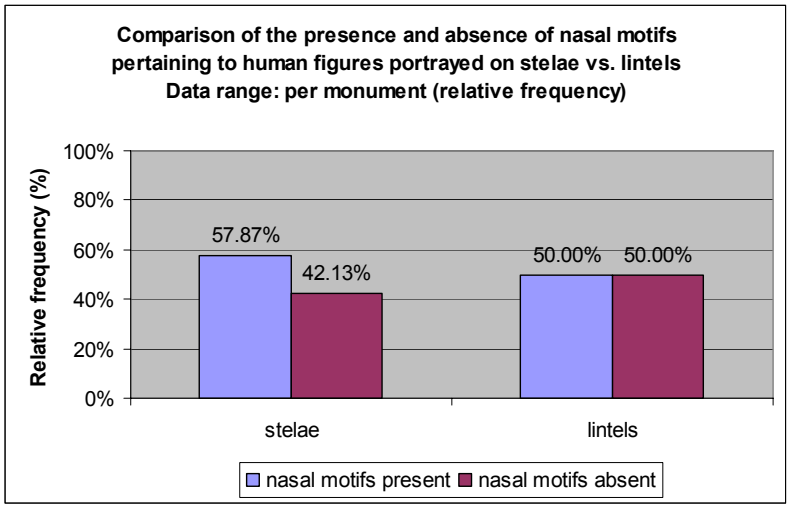
Appendix A: Table 156: Presence and absence of nasal motifs on principal agents in monumental art (data range: sites in the corpus [excluding murals] with 7 or more principal agents per site)

Site:	nasal motif present:		nasal motif absent:		Total number:
Aguateca	2	22.22%	7	77.78%	**9**
Bonampak	2	15.38%	11	84.62%	**13**
Caracol	10	43.48%	13	56.52%	**23**
Chichen Itza	19	76.00%	6	24.00%	**25**
Coba	2	7.14%	26	92.86%	**28**
Copan	24	75.00%	8	25.00%	**32**
Edzna	4	16.00%	21	84.00%	**25**
Ixkun	2	25.00%	6	75.00%	**8**
Izapa	1	7.14%	13	92.86%	**14**
Kabah	8	80.00%	2	20.00%	**10**
Kaminaljuyu	12	70.59%	5	29.41%	**17**
La Pasadita	2	25.00%	6	75.00%	**8**
Machaquila	7	77.78%	2	22.22%	**9**
Naranjo	9	39.13%	14	60.87%	**23**
Nimli Punit	1	14.29%	6	85.71%	**7**
Palenque	3	2.97%	98	97.03%	**101**
Piedras Negras	5	14.71%	29	85.29%	**34**
Quirigua	7	100.00%	0	0.00%	**7**
Seibal	11	47.83%	12	52.17%	**23**
Tikal	23	65.71%	12	34.29%	**35**
Tonina	1	6.67%	14	93.33%	**15**
Ucanal	1	11.11%	8	88.89%	**9**
Uxmal	8	88.89%	1	11.11%	**9**
Xultun	10	50.00%	10	50.00%	**20**
Yaxchilan	41	32.28%	86	67.72%	**9**
Total / average:	**215**	**40.57%**	**416**	**59.43%**	**631**

Supplementary tables, charts, and figures pertaining to Chapter 5.2.4

Appendix A: Table 157: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art

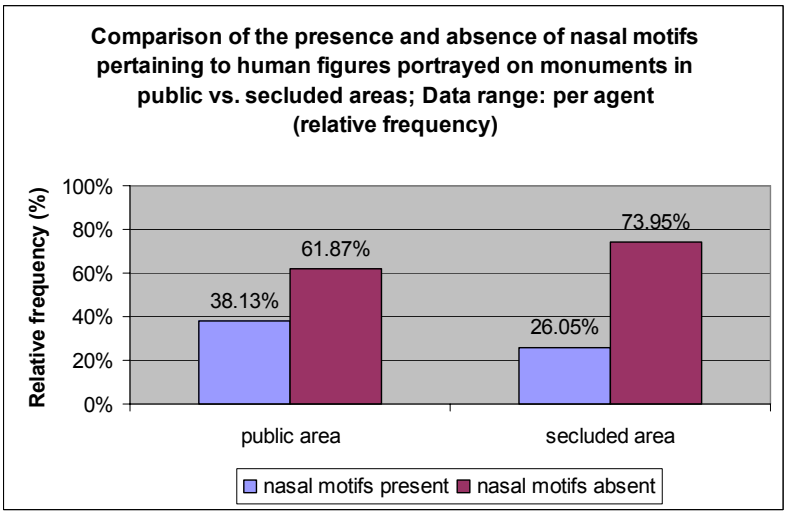
	stelae		lintels		total
nasal motifs present	125	(57.87%)	29	(50.00%)	**154**
nasal motifs absent	91	(42.13%)	29	(50.00%)	**120**
Total:	**216**	**(100.00%)**	**58**	**(100.00%)**	**274**



Appendix A: Chart 64: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art

Appendix A: Table 158: Comparison of monuments in public vs. secluded areas as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art (data range: per agent)

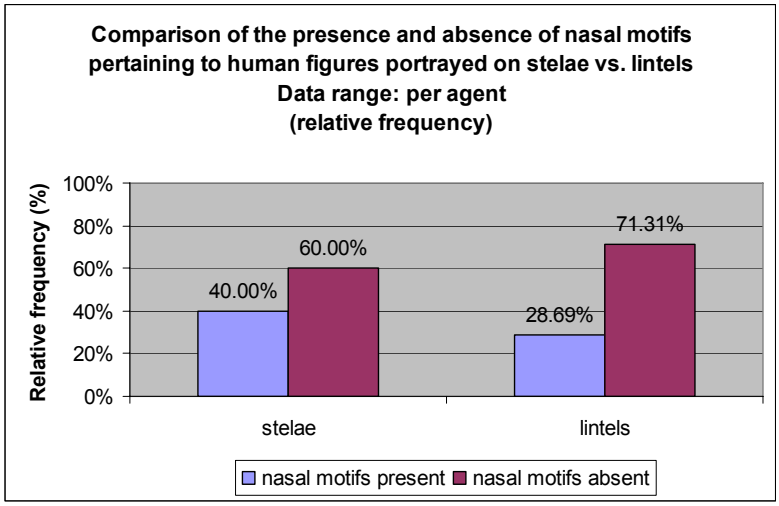
	public area		secluded area		total
nasal motifs present	188	(38.13%)	56	(26.05%)	**244**
nasal motifs absent	305	(61.87%)	159	(73.95%)	**464**
Total:	**493**	**(100.00%)**	**215**	**(100.00%)**	**708**



Appendix A: Chart 65: Comparison of monuments in public vs. secluded areas as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art (data range: per agent; relative frequency)

Appendix A: Table 159: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art (data range: per agent)

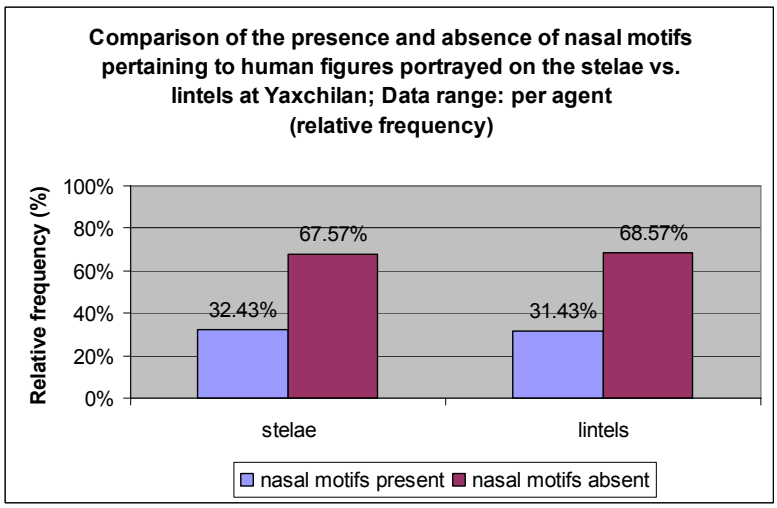
	stelae		lintels		total
nasal motifs present	138	(40.00%)	35	(28.69%)	**173**
nasal motifs absent	207	(60.00%)	87	(71.31%)	**294**
Total:	**345**	**(100.00%)**	**122**	**(100.00%)**	**467**



Appendix A: Chart 66: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art (data range: per agent; relative frequency)

Appendix A: Table 160: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art in Yaxchilan (data range: per agent)

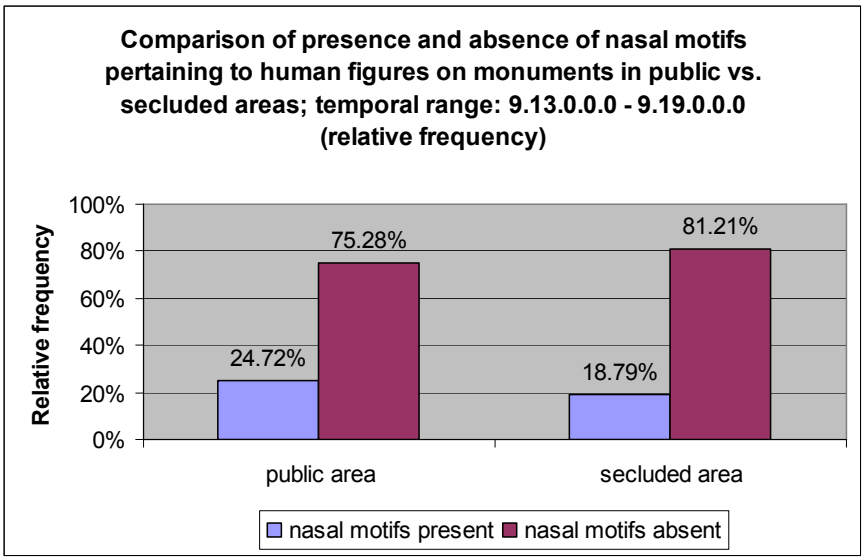
	stelae		lintels		total
nasal motifs present	12	(32.43%)	22	(31.43%)	**34**
nasal motifs absent	25	(67.57%)	48	(68.57%)	**73**
Total:	**37**	**(100.00%)**	**70**	**(100.00%)**	**107**



Appendix A: Chart 67: Comparison of stelae vs. lintels as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art in Yaxchilan (data range: per agent; relative frequency)

Appendix A: Table 161: Comparison of monuments in public vs. secluded areas as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art from 9.13.0.0.0 to 9.19.0.0.0 (data range: per agent)

	public area		secluded area		total
nasal motifs present	66	(24.72%)	31	(18.79%)	**97**
nasal motifs absent	201	(75.28%)	134	(81.21%)	**335**
Total:	**267**	**(100.00%)**	**165**	**(100.00%)**	**432**

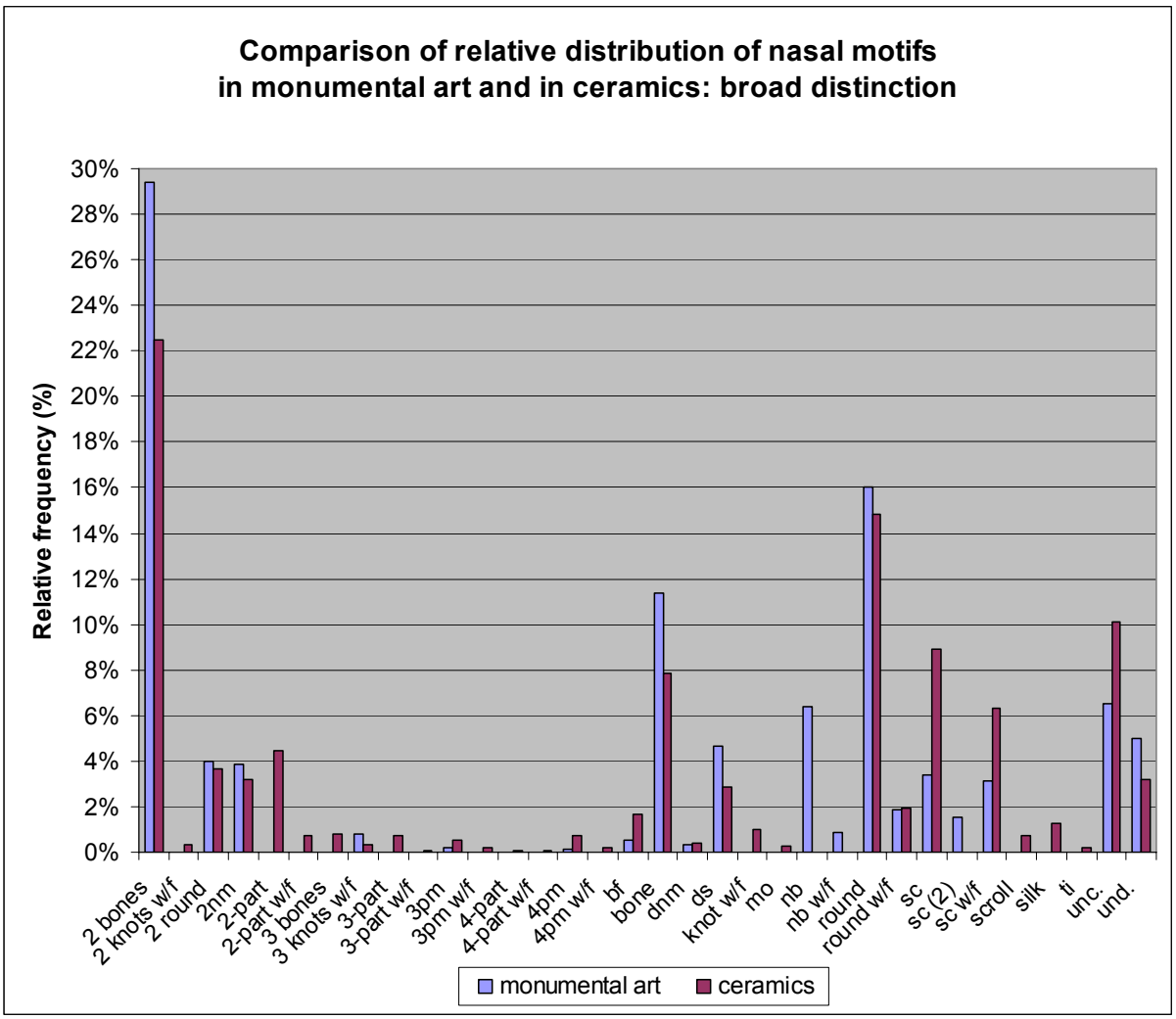


Appendix A: Chart 68: Comparison of monuments in public vs. secluded areas as relates to the presence and absence of nasal motifs pertaining to human figures portrayed in monumental art from 9.13.0.0.0 to 9.19.0.0.0 (data range: per agent; relative frequency)

Supplementary tables, charts, and figures pertaining to Chapter 5.3.1

Appendix A: Table 162: Comparison of the distribution of nasal motifs in monumental art and in ceramics: broad distinction

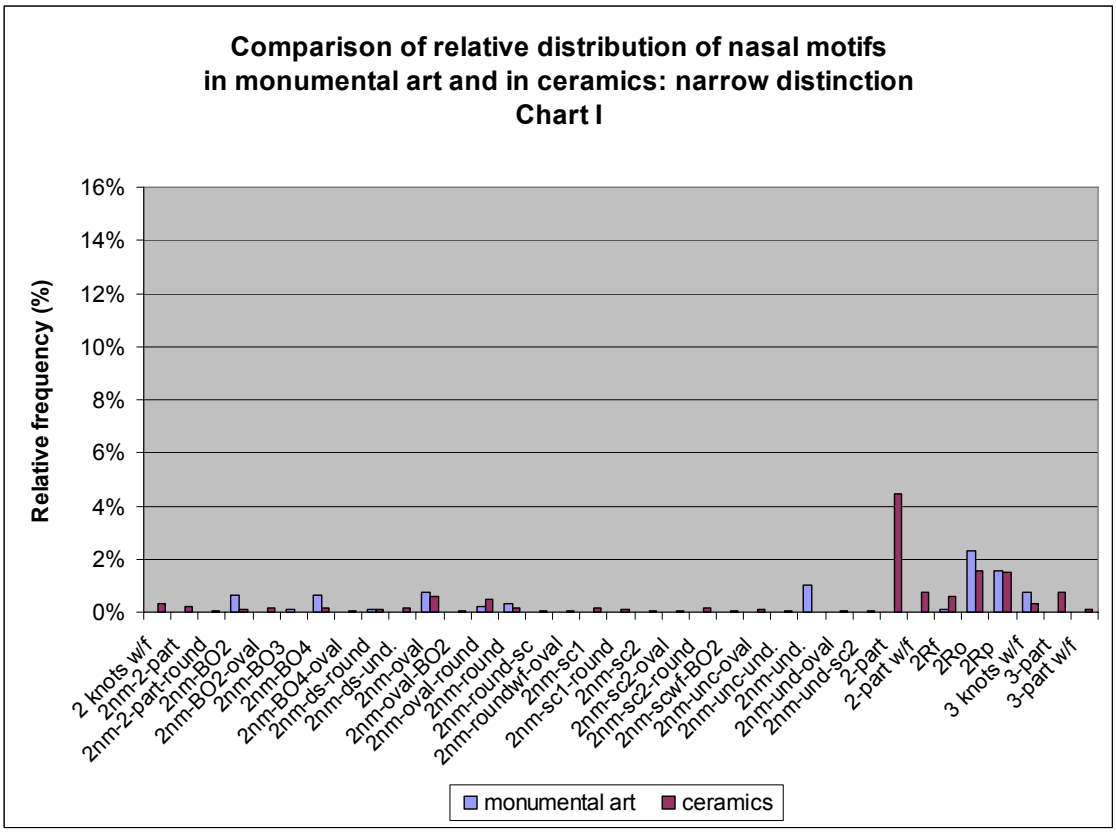
Typology:	Monumental art:		Ceramics:	
2 bones	266	29.39%	483	22.50%
2 knots w/f	0	0.00%	7	0.33%
2 round	36	3.98%	79	3.68%
2nm	35	3.87%	68	3.17%
2-part	0	0.00%	96	4.47%
2-part w/f	0	0.00%	16	0.75%
3 bones	0	0.00%	17	0.79%
3 knots w/f	7	0.77%	7	0.33%
3-part	0	0.00%	16	0.75%
3-part w/f	0	0.00%	2	0.09%
3pm	2	0.22%	11	0.51%
3pm w/f	0	0.00%	4	0.19%
4-part	0	0.00%	1	0.05%
4-part w/f	0	0.00%	2	0.09%
4pm	1	0.11%	15	0.70%
4pm w/f	0	0.00%	4	0.19%
bf	5	0.55%	35	1.63%
bone	103	11.38%	169	7.87%
dnm	3	0.33%	8	0.37%
ds	42	4.64%	61	2.84%
knot w/f	0	0.00%	21	0.98%
mo	0	0.00%	6	0.28%
nb	58	6.41%	0	0.00%
nb w/f	8	0.88%	0	0.00%
round	145	16.02%	318	14.81%
round w/f	17	1.88%	42	1.96%
sc	31	3.43%	192	8.94%
sc (2)	14	1.55%	0	0.00%
sc w/f	28	3.09%	135	6.29%
scroll	0	0.00%	15	0.70%
silk	0	0.00%	27	1.26%
ti	0	0.00%	4	0.19%
unc.	59	6.52%	217	10.11%
und.	45	4.97%	69	3.21%
Total:	**905**	100.00%	**2147**	100.00%



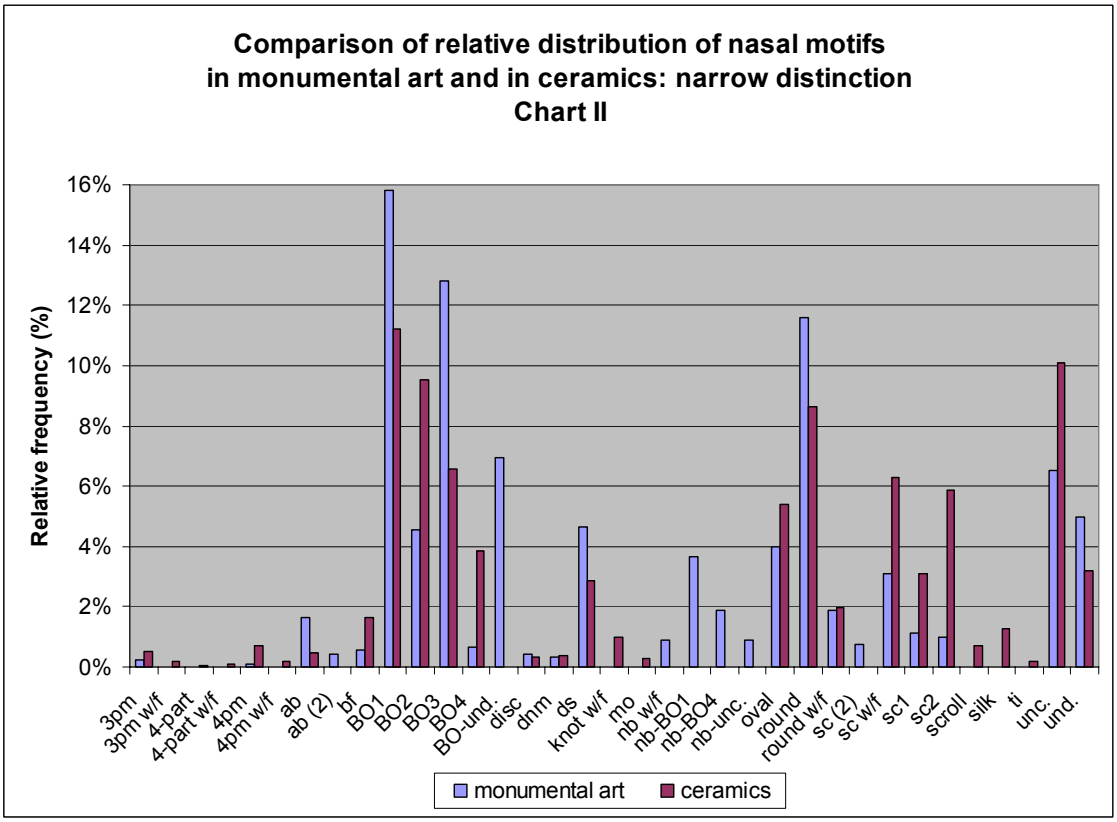
Appendix A: Chart 69: Comparison of relative distribution of nasal motifs in monumental art and in ceramics: broad distinction

Appendix A: Table 163: Comparison of the distribution of nasal motifs in monumental art and in ceramics: narrow distinction

Typology:	Monumental art:		Ceramics:		Typology:	Monumental art:		Ceramics:	
2 knots w/f	0	0.00%	7	0.33%	3pm	2	0.22%	11	0.51%
2nm-2-part	0	0.00%	5	0.23%	3pm w/f	0	0.00%	4	0.19%
2nm-2-part-round	0	0.00%	1	0.05%	4-part	0	0.00%	1	0.05%
2nm-BO2	6	0.66%	2	0.09%	4-part w/f	0	0.00%	2	0.09%
2nm-BO2-oval	0	0.00%	3	0.14%	4pm	1	0.11%	15	0.70%
2nm-BO3	1	0.11%	0	0.00%	4pm w/f	0	0.00%	4	0.19%
2nm-BO4	6	0.66%	3	0.14%	ab	15	1.66%	10	0.47%
2nm-BO4-oval	0	0.00%	2	0.09%	ab (2)	4	0.44%	0	0.00%
2nm-ds-round	1	0.11%	2	0.09%	bf	5	0.55%	35	1.63%
2nm-ds-und.	0	0.00%	4	0.19%	BO1	143	15.80%	241	11.22%
2nm-oval	7	0.77%	13	0.61%	BO2	41	4.53%	204	9.50%
2nm-oval-BO2	0	0.00%	1	0.05%	BO3	116	12.82%	141	6.57%
2nm-oval-round	2	0.22%	10	0.47%	BO4	6	0.66%	83	3.87%
2nm-round	3	0.33%	4	0.19%	BO-und.	63	6.96%	0	0.00%
2nm-round-sc	0	0.00%	1	0.05%	disc	4	0.44%	7	0.33%
2nm-roundwf-oval	0	0.00%	1	0.05%	dnm	3	0.33%	8	0.37%
2nm-sc1	0	0.00%	3	0.14%	ds	42	4.64%	61	2.84%
2nm-sc1-round	0	0.00%	2	0.09%	knot w/f	0	0.00%	21	0.98%
2nm-sc2	0	0.00%	1	0.05%	mo	0	0.00%	6	0.28%
2nm-sc2-oval	0	0.00%	1	0.05%	nb w/f	8	0.88%	0	0.00%
2nm-sc2-round	0	0.00%	3	0.14%	nb-BO1	33	3.65%	0	0.00%
2nm-scwf-BO2	0	0.00%	1	0.05%	nb-BO4	17	1.88%	0	0.00%
2nm-unc-oval	0	0.00%	2	0.09%	nb-unc.	8	0.88%	0	0.00%
2nm-unc-und.	0	0.00%	1	0.05%	oval	36	3.98%	116	5.40%
2nm-und.	9	0.99%	0	0.00%	round	105	11.60%	185	8.62%
2nm-und-oval	0	0.00%	1	0.05%	round w/f	17	1.88%	42	1.96%
2nm-und-sc2	0	0.00%	1	0.05%	sc (2)	7	0.77%	0	0.00%
2-part	0	0.00%	96	4.51%	sc w/f	28	3.09%	135	6.29%
2-part w/f	0	0.00%	16	0.75%	sc1	10	1.10%	66	3.07%
2Rf	1	0.11%	13	0.61%	sc2	9	0.99%	126	5.87%
2Ro	21	2.32%	34	1.58%	scroll	0	0.00%	15	0.70%
2Rp	14	1.55%	32	1.49%	silk	0	0.00%	27	1.26%
3 knots w/f	7	0.77%	7	0.33%	ti	0	0.00%	4	0.19%
3-part	0	0.00%	16	0.75%	unc.	59	6.52%	217	10.11%
3-part w/f	0	0.00%	2	0.09%	und.	45	4.97%	69	3.21%
					Total:	**905**	100.00%	**2147**	100.00%

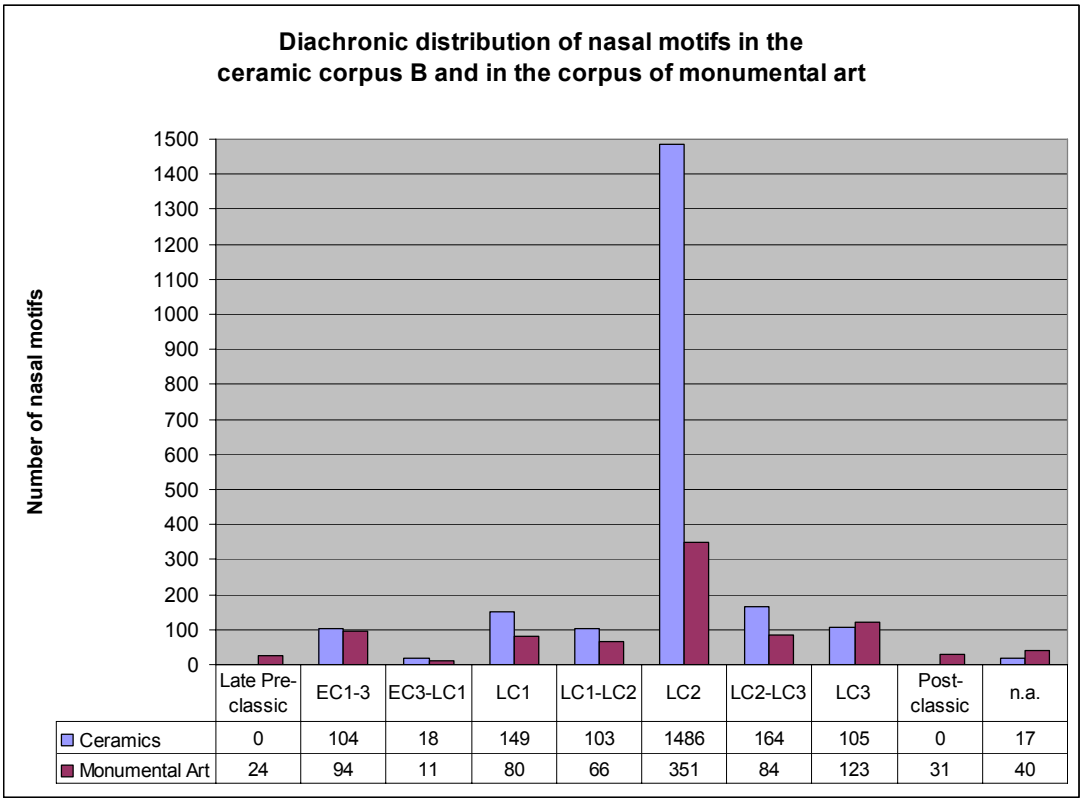


Appendix A: Chart 70: Comparison of relative distribution of nasal motifs in monumental art and in ceramics: narrow distinction; Chart I



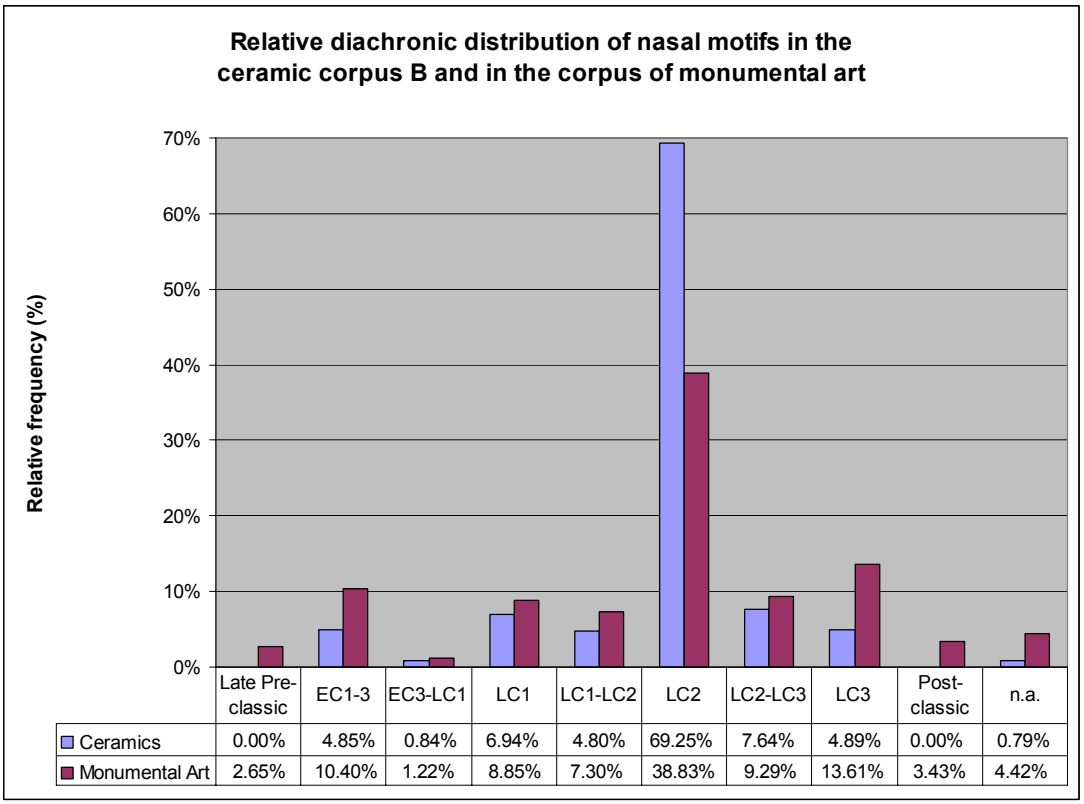
Appendix A: Chart 71: Comparison of relative distribution of nasal motifs in monumental art and in ceramics: narrow distinction; Chart II

Supplementary tables, charts, and figures pertaining to Chapter 5.3.2.



	Late Pre-classic	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Post-classic	n.a.
Ceramics	0	104	18	149	103	1486	164	105	0	17
Monumental Art	24	94	11	80	66	351	84	123	31	40

Appendix A: Chart 72: Diachronic distribution of nasal motifs in ceramics and in monumental art



	Late Pre-classic	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Post-classic	n.a.
Ceramics	0.00%	4.85%	0.84%	6.94%	4.80%	69.25%	7.64%	4.89%	0.00%	0.79%
Monumental Art	2.65%	10.40%	1.22%	8.85%	7.30%	38.83%	9.29%	13.61%	3.43%	4.42%

Appendix A: Chart 73: Relative diachronic distribution of nasal motifs in ceramics and in monumental art

Appendix A: Table 164: Diachronic distribution of different types of nasal motifs in the ceramic corpus B (broad distinction)

Typology (broad):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
2 bones	29	4	14	22	353	40	19	**481**
2 knots w/f	0	0	4	0	3	0	0	**7**
2 round	35	0	5	0	37	2	0	**79**
2nm	0	0	0	0	64	3	1	**68**
2-part	0	0	0	2	81	11	2	**96**
2-part w/f	0	0	0	0	12	2	0	**14**
3 bones	0	1	1	1	12	2	0	**17**
3 knots w/f	0	0	0	0	6	0	0	**6**
3-part	0	0	0	0	15	1	0	**16**
3-part w/f	0	0	0	0	2	0	0	**2**
3pm	5	0	4	1	1	0	0	**11**
3pm w/f	0	0	0	1	3	0	0	**4**
4-part	0	0	0	0	1	0	0	**1**
4-part w/f	0	0	0	0	2	0	0	**2**
4pm	1	0	3	4	5	1	0	**14**
4pm w/f	0	0	0	0	4	0	0	**4**
bf	0	0	2	1	31	1	0	**35**
bone	2	0	10	2	136	13	6	**169**
dnm	0	0	0	0	8	0	0	**8**
ds	0	0	1	4	53	3	0	**61**
knot w/f	0	0	11	0	7	2	0	**20**
mo	0	0	0	1	5	0	0	**6**
round	9	5	65	39	154	15	29	**316**
round w/f	0	0	4	1	29	2	5	**41**
sc	1	0	0	10	131	37	12	**191**
sc w/f	6	0	2	3	107	6	11	**135**
scroll	0	0	0	0	15	0	0	**15**
silk	0	0	0	0	26	1	0	**27**
ti	0	0	1	0	3	0	0	**4**
unc.	16	8	17	10	124	19	18	**212**
und.	0	0	5	1	56	3	2	**67**
Total:	**104**	**18**	**149**	**103**	**1486**	**164**	**105**	**2129**

Appendix A: Table 165: Relative diachronic distribution of different types of nasal motifs in the ceramic corpus B (broad distinction)

Typology (broad):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
2 bones	6.03%	0.83%	2.91%	4.57%	73.39%	8.32%	3.95%	100%
2 knots w/f	0.00%	0.00%	57.14%	0.00%	42.86%	0.00%	0.00%	100%
2 round	44.30%	0.00%	6.33%	0.00%	46.84%	2.53%	0.00%	100%
2nm	0.00%	0.00%	0.00%	0.00%	94.12%	4.41%	1.47%	100%
2-part	0.00%	0.00%	0.00%	2.08%	84.38%	11.46%	2.08%	100%
2-part w/f	0.00%	0.00%	0.00%	0.00%	85.71%	14.29%	0.00%	100%
3 bones	0.00%	5.88%	5.88%	5.88%	70.59%	11.76%	0.00%	100%
3 knots w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
3-part	0.00%	0.00%	0.00%	0.00%	93.75%	6.25%	0.00%	100%
3-part w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
3pm	45.45%	0.00%	36.36%	9.09%	9.09%	0.00%	0.00%	100%
3pm w/f	0.00%	0.00%	0.00%	25.00%	75.00%	0.00%	0.00%	100%
4-part	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
4-part w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
4pm	7.14%	0.00%	21.43%	28.57%	35.71%	7.14%	0.00%	100%
4pm w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
bf	0.00%	0.00%	5.71%	2.86%	88.57%	2.86%	0.00%	100%
bone	1.18%	0.00%	5.92%	1.18%	80.47%	7.69%	3.55%	100%
dnm	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
ds	0.00%	0.00%	1.64%	6.56%	86.89%	4.92%	0.00%	100%
knot w/f	0.00%	0.00%	55.00%	0.00%	35.00%	10.00%	0.00%	100%
mo	0.00%	0.00%	0.00%	16.67%	83.33%	0.00%	0.00%	100%
round	2.85%	1.58%	20.57%	12.34%	48.73%	4.75%	9.18%	100%
round w/f	0.00%	0.00%	9.76%	2.44%	70.73%	4.88%	12.20%	100%
sc	0.52%	0.00%	0.00%	5.24%	68.59%	19.37%	6.28%	100%
sc w/f	4.44%	0.00%	1.48%	2.22%	79.26%	4.44%	8.15%	100%
scroll	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
silk	0.00%	0.00%	0.00%	0.00%	96.30%	3.70%	0.00%	100%
ti	0.00%	0.00%	25.00%	0.00%	75.00%	0.00%	0.00%	100%
unc.	7.55%	3.77%	8.02%	4.72%	58.49%	8.96%	8.49%	100%
und.	0.00%	0.00%	7.46%	1.49%	83.58%	4.48%	2.99%	100%

Appendix A: Table 166: Diachronic distribution of different types of nasal motifs in the ceramic corpus B (narrow distinction, Part I)

Typology (narrow):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
2 knots w/f	0	0	4	0	3	0	0	**7**
2nm-2-part	0	0	0	0	5	0	0	**5**
2nm-2-part-round	0	0	0	0	1	0	0	**1**
2nm-BO2	0	0	0	0	2	0	0	**2**
2nm-BO2-oval	0	0	0	0	3	0	0	**3**
2nm-BO4	0	0	0	0	3	0	0	**3**
2nm-BO4-oval	0	0	0	0	2	0	0	**2**
2nm-ds-round	0	0	0	0	2	0	0	**2**
2nm-ds-und	0	0	0	0	4	0	0	**4**
2nm-oval	0	0	0	0	10	2	1	**13**
2nm-oval-BO2	0	0	0	0	1	0	0	**1**
2nm-oval-round	0	0	0	0	10	0	0	**10**
2nm-round	0	0	0	0	3	1	0	**4**
2nm-round-sc	0	0	0	0	1	0	0	**1**
2nm-roundwf-oval	0	0	0	0	1	0	0	**1**
2nm-sc1	0	0	0	0	3	0	0	**3**
2nm-sc1-round	0	0	0	0	2	0	0	**2**
2nm-sc2	0	0	0	0	1	0	0	**1**
2nm-sc2-oval	0	0	0	0	1	0	0	**1**
2nm-sc2-round	0	0	0	0	3	0	0	**3**
2nm-scwf-BO2	0	0	0	0	1	0	0	**1**
2nm-unc-oval	0	0	0	0	2	0	0	**2**
2nm-unc-und	0	0	0	0	1	0	0	**1**
2nm-und-oval	0	0	0	0	1	0	0	**1**
2nm-und-sc2	0	0	0	0	1	0	0	**1**
2-part	0	0	0	2	81	11	2	**96**
2-part w/f	0	0	0	0	12	2	0	**14**
2Rf	14	0	0	0	1	0	0	**15**
2Ro	18	0	4	0	10	0	0	**32**
2Rp	3	0	1	0	26	2	0	**32**

Appendix A: Table 167: Diachronic distribution of different types of nasal motifs in the ceramic corpus B (narrow distinction, Part II)

Typology (narrow):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
3 knots w/f	0	0	0	0	6	0	0	**6**
3-part	0	0	0	0	15	1	0	**16**
3-part w/f	0	0	0	0	2	0	0	**2**
3pm	5	0	4	1	1	0	0	**11**
3pm w/f	0	0	0	1	3	0	0	**4**
4-part	0	0	0	0	1	0	0	**1**
4-part w/f	0	0	0	0	2	0	0	**2**
4pm	1	0	3	4	5	1	0	**14**
4pm w/f	0	0	0	0	4	0	0	**4**
ab	0	0	0	0	10	0	0	**10**
bf	0	0	2	1	31	1	0	**35**
BO1	29	5	21	16	138	18	11	**238**
BO2	0	0	1	2	190	9	1	**203**
BO3	2	0	0	5	110	16	8	**141**
BO4	0	0	2	2	62	12	5	**83**
disc	4	1	0	0	0	0	2	**7**
dnm	0	0	0	0	8	0	0	**8**
ds	0	0	1	4	53	3	0	**61**
knot w/f	0	0	12	0	7	2	0	**21**
mo	0	0	0	1	5	0	0	**6**
oval	1	0	15	15	70	7	6	**114**
round	4	4	50	24	74	8	21	**185**
round w/f	0	0	4	1	29	2	5	**41**
sc w/f	6	0	2	3	107	6	11	**135**
sc1	0	0	0	4	47	8	7	**66**
sc2	1	0	0	6	84	29	5	**125**
scroll	0	0	0	0	15	0	0	**15**
silk	0	0	0	0	26	1	0	**27**
ti	0	0	1	0	3	0	0	**4**
unc.	16	8	17	10	124	19	18	**212**
und.	0	0	5	1	57	3	2	**68**
Total:	**104**	**18**	**149**	**103**	**1486**	**164**	**105**	**2129**

Appendix A: Table 168: Relative diachronic distribution of different types of nasal motifs in the ceramic corpus B (narrow distinction, Part I)

Typology (narrow):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
2 knots w/f	0.00%	0.00%	57.14%	0.00%	42.86%	0.00%	0.00%	100%
2nm-2-part	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-2-part-round	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-BO2	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-BO2-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-BO4	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-BO4-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-ds-round	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-ds-und	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-oval	0.00%	0.00%	0.00%	0.00%	76.92%	15.38%	7.69%	100%
2nm-oval-BO2	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-oval-round	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-round	0.00%	0.00%	0.00%	0.00%	75.00%	25.00%	0.00%	100%
2nm-round-sc	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-roundwf-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-sc1	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-sc1-round	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-sc2	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-sc2-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-sc2-round	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-scwf-BO2	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-unc-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-unc-und	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-und-oval	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2nm-und-sc2	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
2-part	0.00%	0.00%	0.00%	2.08%	84.38%	11.46%	2.08%	100%
2-part w/f	0.00%	0.00%	0.00%	0.00%	85.71%	14.29%	0.00%	100%
2Rf	93.33%	0.00%	0.00%	0.00%	6.67%	0.00%	0.00%	100%
2Ro	56.25%	0.00%	12.50%	0.00%	31.25%	0.00%	0.00%	100%
2Rp	9.38%	0.00%	3.13%	0.00%	81.25%	6.25%	0.00%	100%

Appendix A: Table 169: Relative diachronic distribution of different types of nasal motifs in the ceramic corpus B (narrow distinction, Part II)

Typology (narrow):	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
3 knots w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
3-part	0.00%	0.00%	0.00%	0.00%	93.75%	6.25%	0.00%	100%
3-part w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
3pm	45.45%	0.00%	36.36%	9.09%	9.09%	0.00%	0.00%	100%
3pm w/f	0.00%	0.00%	0.00%	25.00%	75.00%	0.00%	0.00%	100%
4-part	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
4-part w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
4pm	7.14%	0.00%	21.43%	28.57%	35.71%	7.14%	0.00%	100%
4pm w/f	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
ab	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
bf	0.00%	0.00%	5.71%	2.86%	88.57%	2.86%	0.00%	100%
BO1	12.18%	2.10%	8.82%	6.72%	57.98%	7.56%	4.62%	100%
BO2	0.00%	0.00%	0.49%	0.99%	93.60%	4.43%	0.49%	100%
BO3	1.42%	0.00%	0.00%	3.55%	78.01%	11.35%	5.67%	100%
BO4	0.00%	0.00%	2.41%	2.41%	74.70%	14.46%	6.02%	100%
disc	57.14%	14.29%	0.00%	0.00%	0.00%	0.00%	28.57%	100%
dnm	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
ds	0.00%	0.00%	1.64%	6.56%	86.89%	4.92%	0.00%	100%
knot w/f	0.00%	0.00%	57.14%	0.00%	33.33%	9.52%	0.00%	100%
mo	0.00%	0.00%	0.00%	16.67%	83.33%	0.00%	0.00%	100%
oval	0.88%	0.00%	13.16%	13.16%	61.40%	6.14%	5.26%	100%
round	2.16%	2.16%	27.03%	12.97%	40.00%	4.32%	11.35%	100%
round w/f	0.00%	0.00%	9.76%	2.44%	70.73%	4.88%	12.20%	100%
sc w/f	4.44%	0.00%	1.48%	2.22%	79.26%	4.44%	8.15%	100%
sc1	0.00%	0.00%	0.00%	6.06%	71.21%	12.12%	10.61%	100%
sc2	0.80%	0.00%	0.00%	4.80%	67.20%	23.20%	4.00%	100%
scroll	0.00%	0.00%	0.00%	0.00%	100.00%	0.00%	0.00%	100%
silk	0.00%	0.00%	0.00%	0.00%	96.30%	3.70%	0.00%	100%
ti	0.00%	0.00%	25.00%	0.00%	75.00%	0.00%	0.00%	100%
unc.	7.55%	3.77%	8.02%	4.72%	58.49%	8.96%	8.49%	100%
und.	0.00%	0.00%	7.35%	1.47%	83.82%	4.41%	2.94%	100%

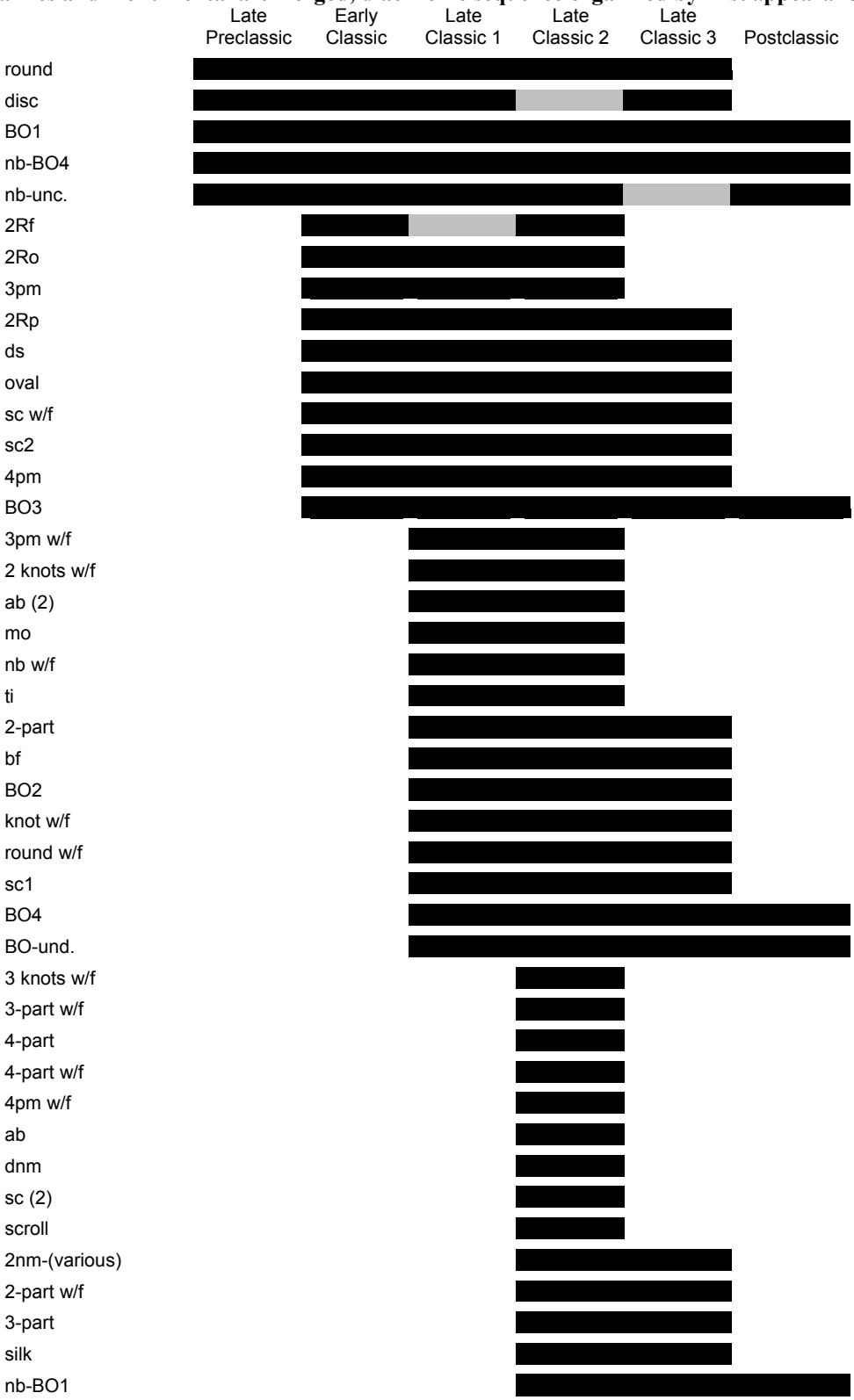
Appendix A: Table 170: Diachronic distribution based on relative synchronic frequencies of different types of nasal motifs in monumental art (broad distinction, Table 1)

broad:	Late Preclassic	8.12.0.0.0	8.13.0.0.0	8.14.0.0.0	8.15.0.0.0	8.16.0.0.0	8.17.0.0.0	8.18.0.0.0	8.19.0.0.0	9.0.0.0.0	9.1.0.0.0	9.2.0.0.0	9.3.0.0.0	9.4.0.0.0	9.5.0.0.0	9.6.0.0.0	9.7.0.0.0	9.8.0.0.0
2 bones	16.67	0.00	0.00	0.00	0.00	0.00	0.00	0.00	17.65	75.00	33.33	35.90	12.50	0.00	28.57	25.00	0.00	56.25
2 knots w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2 round	0.00	0.00	50.00	0.00	0.00	0.00	0.00	0.00	11.76	25.00	38.89	7.69	25.00	0.00	0.00	0.00	0.00	6.25
2nm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3 bones	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3 knots w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3pm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	2.56	0.00	0.00	0.00	0.00	0.00	0.00
3pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4pm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
bf	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
bone	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	23.53	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
dnm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
ds	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	2.56	0.00	0.00	0.00	0.00	0.00	6.25
knot w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
mo	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
nb	12.50	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	12.50	50.00	14.29	0.00	0.00	0.00
nb w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
round	54.17	0.00	0.00	0.00	0.00	0.00	0.00	0.00	29.41	0.00	0.00	35.90	25.00	50.00	57.14	25.00	0.00	31.25
round w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
sc	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
sc (2)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
sc w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
scroll	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
silk	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
ti	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
unc.	16.67	0.00	25.00	0.00	0.00	0.00	0.00	100.00	11.76	0.00	27.78	15.38	25.00	0.00	0.00	50.00	0.00	0.00
und.	0.00	0.00	25.00	0.00	0.00	100.00	0.00	0.00	5.88	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
	100%	**n.a.**	**100%**	**n.a.**	**n.a.**	**100%**	**n.a.**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**n.a.**	**100%**

Appendix A: Table 171: Diachronic distribution based on relative synchronic frequencies of different types of nasal motifs in monumental art (broad distinction, Table 2)

broad:	9.9.0.0.0	9.10.0.0.0	9.11.0.0.0	9.12.0.0.0	9.13.0.0.0	9.14.0.0.0	9.15.0.0.0	9.16.0.0.0	9.17.0.0.0	9.18.0.0.0	9.19.0.0.0	10.0.0.0.0	10.1.0.0.0	10.2.0.0.0	10.3.0.0.0	10.4.0.0.0	10.5.0.0.0	Postclassic
2 bones	21.95	27.78	20.00	21.43	34.62	28.57	41.03	37.70	22.58	30.95	45.83	33.33	43.90	15.91	11.11	11.11	0.00	29.03
2 knots w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2 round	0.00	16.67	0.00	7.14	1.92	7.14	10.26	0.00	1.61	0.00	2.08	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2nm	0.00	0.00	0.00	0.00	3.85	4.76	2.56	1.64	12.10	0.00	4.17	8.33	0.00	2.27	22.22	0.00	0.00	0.00
2-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3 bones	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3 knots w/f	0.00	0.00	0.00	0.00	0.00	4.76	2.56	0.00	0.00	1.19	4.17	0.00	0.00	0.00	0.00	0.00	50.00	0.00
3-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3pm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4pm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1.19	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
bf	0.00	0.00	0.00	0.00	1.92	0.00	0.00	0.00	0.00	0.00	2.08	0.00	4.88	2.27	0.00	0.00	0.00	0.00
bone	9.76	0.00	0.00	28.57	5.77	14.29	12.82	13.11	23.39	7.14	18.75	22.22	17.07	4.55	3.70	0.00	0.00	6.45
dnm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	2.38	0.00	0.00	0.00	2.27	0.00	0.00	0.00	0.00
ds	4.88	0.00	0.00	0.00	3.85	4.76	2.56	1.64	4.03	4.76	4.17	13.89	12.20	13.64	3.70	22.22	0.00	0.00
knot w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
mo	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
nb	2.44	0.00	0.00	7.14	0.00	4.76	0.00	1.64	3.23	2.38	4.17	0.00	7.32	29.55	14.81	22.22	0.00	51.61
nb w/f	0.00	0.00	20.00	0.00	0.00	0.00	0.00	1.64	4.03	1.19	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
round	53.66	33.33	40.00	7.14	1.92	14.29	5.13	11.48	13.71	20.24	6.25	16.67	0.00	4.55	0.00	11.11	0.00	0.00
round w/f	0.00	5.56	0.00	0.00	0.00	4.76	7.69	0.00	2.42	2.38	4.17	0.00	0.00	4.55	7.41	0.00	0.00	0.00
sc	0.00	0.00	0.00	7.14	19.23	2.38	5.13	13.11	4.03	3.57	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
sc (2)	0.00	0.00	20.00	0.00	17.31	2.38	0.00	4.92	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
sc w/f	0.00	5.56	0.00	14.29	1.92	2.38	5.13	3.28	0.81	9.52	2.08	5.56	4.88	4.55	7.41	0.00	50.00	0.00
scroll	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
silk	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
ti	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
unc.	4.88	0.00	0.00	7.14	3.85	2.38	5.13	8.20	1.61	3.57	2.08	0.00	7.32	6.82	7.41	0.00	0.00	6.45
und.	2.44	11.11	0.00	0.00	3.85	2.38	0.00	1.64	6.45	9.52	0.00	0.00	2.44	9.09	22.22	33.33	0.00	6.45
	100%	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

Appendix A: Table 172: Diachronic distribution of different types of nasal motifs (narrow distinction, ceramics and monumental art merged, diachronic sequence organized by first appearance)



Appendix A: Table 173: Distribution of nasal motifs in monumental art: broad distinction

	Late Preclassic	Early Classic	Late Classic 1	Late Classic 2	Late Classic 3	Postclassic	
	400 BC–AD 280	AD 280–550	AD 550–700	AD 700–830	AD 830–950	AD 950–16th/17th c	
	– 8.12.0.0.0	8.12.0.0.0 – 9.6.0.0.0	9.6.0.0.0 – 9.13.0.0.0	9.13.0.0.0 – 10.0.0.0.0	10.0.0.0.0 – 10.6.0.0.0	10.6.0.0.0 –	
broad:							**Total:**
2 bones	4	29	28	145	41	9	**256**
2 knots w/f	0	0	0	0	0	0	**0**
2 round	0	17	5	11	0	0	**33**
2nm	0	0	0	23	10	0	**33**
2-part	0	0	0	0	0	0	**0**
2-part w/f	0	0	0	0	0	0	**0**
3 bones	0	0	0	0	0	0	**0**
3 knots w/f	0	0	0	6	1	0	**7**
3-part	0	0	0	0	0	0	**0**
3-part w/f	0	0	0	0	0	0	**0**
3pm	0	1	0	0	0	0	**1**
3pm w/f	0	0	0	0	0	0	**0**
4-part	0	0	0	0	0	0	**0**
4-part w/f	0	0	0	0	0	0	**0**
4pm	0	0	0	1	0	0	**1**
4pm w/f	0	0	0	0	0	0	**0**
bf	0	0	0	2	3	0	**5**
bone	0	4	8	66	18	2	**98**
dnm	0	0	0	2	1	0	**3**
ds	0	1	3	17	19	0	**40**
knot w/f	0	0	0	0	0	0	**0**
mo	0	0	0	0	0	0	**0**
nb	3	3	2	11	22	16	**57**
nb w/f	0	0	1	7	0	0	**8**
round	13	26	37	53	9	0	**138**
round w/f	0	0	1	12	4	0	**17**
sc	0	0	1	29	0	0	**30**
sc (2)	0	0	1	13	0	0	**14**
sc w/f	0	0	3	16	9	0	**28**
scroll	0	0	0	0	0	0	**0**
silk	0	0	0	0	0	0	**0**
ti	0	0	0	0	0	0	**0**
unc.	4	17	5	16	8	2	**52**
und.	0	3	3	20	14	2	**42**
Total:	**24**	**101**	**98**	**450**	**159**	**31**	**863**

Appendix A: Table 174: Distribution of nasal motifs in monumental art: narrow distinction (Table 1)

	Late Preclassic	Early Classic	Late Classic 1	Late Classic 2	Late Classic 3	Postclassic	
	400 BC–AD 280	AD 280–550	AD 550–700	AD 700–830	AD 830–950	AD 950–16th/17th c	
	– 8.12.0.0.0	8.12.0.0.0 – 9.6.0.0.0	9.6.0.0.0 – 9.13.0.0.0	9.13.0.0.0 – 10.0.0.0.0	10.0.0.0.0 – 10.6.0.0.0	10.6.0.0.0 –	
narrow:							**Total:**
2 knots w/f	0	0	0	0	0	0	**0**
2nm-2-part	0	0	0	0	0	0	**0**
2nm-2-part-round	0	0	0	0	0	0	**0**
2nm-BO2	0	0	0	4	1	0	**5**
2nm-BO3	0	0	0	3	0	0	**3**
2nm-BO4	0	0	0	0	6	0	**6**
2nm-BO4-oval	0	0	0	0	0	0	**0**
2nm-bone-oval	0	0	0	0	0	0	**0**
2nm-ds-round	0	0	0	0	0	0	**0**
2nm-ds-und	0	0	0	0	0	0	**0**
2nm-oval	0	0	0	5	2	0	**7**
2nm-oval-BO2	0	0	0	0	0	0	**0**
2nm-oval-round	0	0	0	2	0	0	**2**
2nm-round	0	0	0	2	1	0	**3**
2nm-round-sc	0	0	0	0	0	0	**0**
2nm-roundwf-oval	0	0	0	0	0	0	**0**
2nm-sc1	0	0	0	0	0	0	**0**
2nm-sc1-round	0	0	0	0	0	0	**0**
2nm-sc2	0	0	0	0	0	0	**0**
2nm-sc2-oval	0	0	0	0	0	0	**0**
2nm-sc2-round	0	0	0	0	0	0	**0**
2nm-scwf-BO2	0	0	0	0	0	0	**0**
2nm-unc-oval	0	0	0	0	0	0	**0**
2nm-unc-und.	0	0	0	0	0	0	**0**
2nm-und.	0	0	0	9	0	0	**9**
2nm-und-oval	0	0	0	0	0	0	**0**
2nm-und-sc2	0	0	0	0	0	0	**0**
2-part	0	0	0	0	0	0	**0**
2-part w/f	0	0	0	0	0	0	**0**
2Rf	0	1	0	0	0	0	**1**
2Ro	0	14	2	2	0	0	**18**
2Rp	0	2	3	9	0	0	**14**
3 knots w/f	0	0	0	6	1	0	**7**
3-part	0	0	0	0	0	0	**0**
3-part w/f	0	0	0	0	0	0	**0**

Appendix A: Table 175: Distribution of nasal motifs in monumental art: narrow distinction (Table 2)

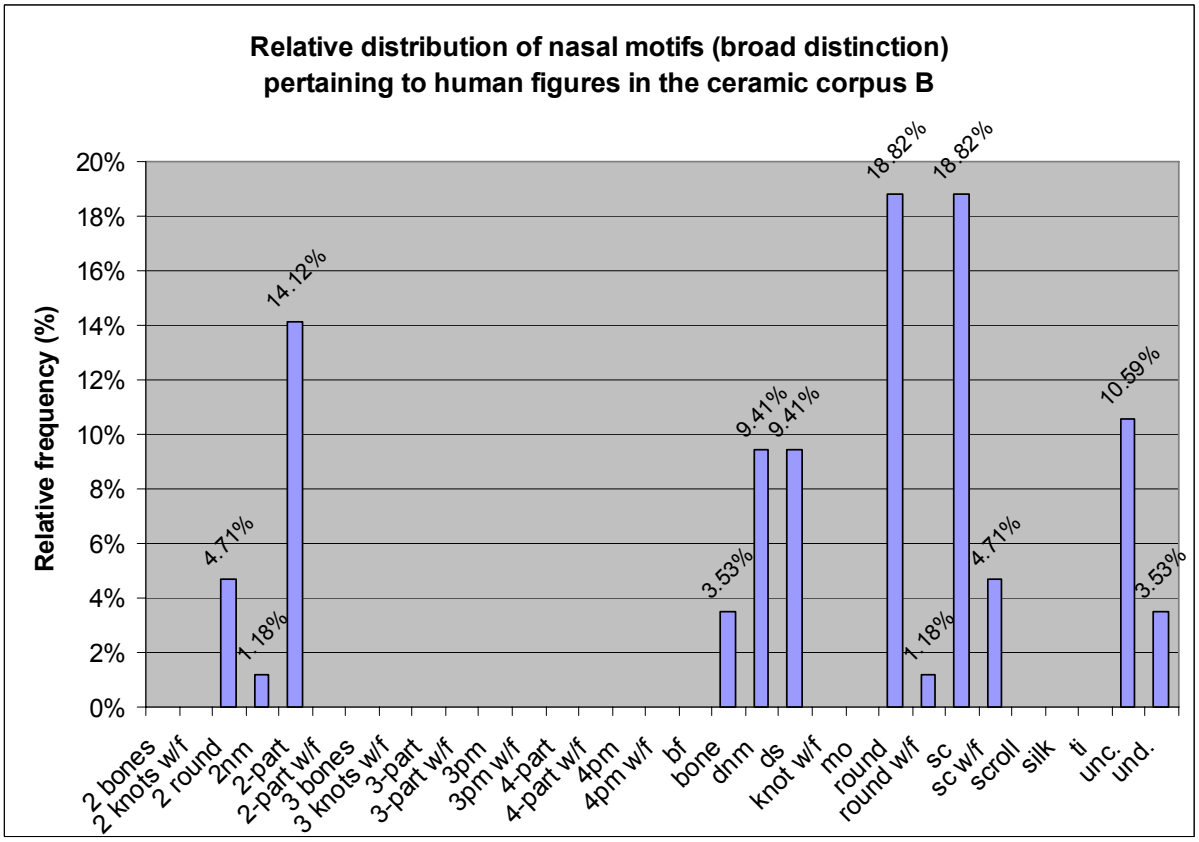
	Late Preclassic	Early Classic	Late Classic 1	Late Classic 2	Late Classic 3	Postclassic	
	400 BC–AD 280	AD 280–550	AD 550–700	AD 700–830	AD 830–950	AD 950–16th/17th C.	
	– 8.12.0.0.0	8.12.0.0.0 – 9.6.0.0.0	9.6.0.0.0 – 9.13.0.0.0	9.13.0.0.0 – 10.0.0.0.0	10.0.0.0.0 – 10.6.0.0.0	10.6.0.0.0 –	
narrow:							**Total:**
3pm	0	1	0	0	0	0	**1**
3pm w/f	0	0	0	0	0	0	**0**
4-part	0	0	0	0	0	0	**0**
4-part w/f	0	0	0	0	0	0	**0**
4pm	0	0	0	1	0	0	**1**
4pm w/f	0	0	0	0	0	0	**0**
ab	0	0	0	15	0	0	**15**
ab (2)	0	0	1	3	0	0	**4**
bf	0	0	0	2	3	0	**5**
BO1	4	30	21	34	43	2	**134**
BO2	0	0	2	32	5	0	**39**
BO3	0	3	3	99	5	1	**111**
BO4	0	0	0	0	0	5	**5**
BO-und.	0	0	9	44	6	3	**62**
disc	2	1	1	0	0	0	**4**
dnm	0	0	0	2	1	0	**3**
ds	0	1	3	17	19	0	**40**
knot w/f	0	0	0	0	0	0	**0**
mo	0	0	0	0	0	0	**0**
nb w/f	0	0	1	7	0	0	**8**
nb-BO1	0	0	0	5	15	12	**32**
nb-BO4	2	2	1	2	7	3	**17**
nb-unc.	1	1	1	4	0	1	**8**
oval	0	0	7	23	4	0	**34**
round	11	25	29	30	5	0	**100**
round w/f	0	0	1	12	4	0	**17**
sc (2)	0	0	0	7	0	0	**7**
sc w/f	0	0	3	16	9	0	**28**
sc1	0	0	1	8	0	0	**9**
sc2	0	0	0	9	0	0	**9**
scroll	0	0	0	0	0	0	**0**
silk	0	0	0	0	0	0	**0**
ti	0	0	0	0	0	0	**0**
unc.	4	17	5	16	8	2	**52**
und.	0	3	4	20	14	2	**43**
Total:	**24**	**101**	**98**	**450**	**159**	**31**	**863**

Supplementary tables, charts, and figures pertaining to Chapter 5.3.2.2

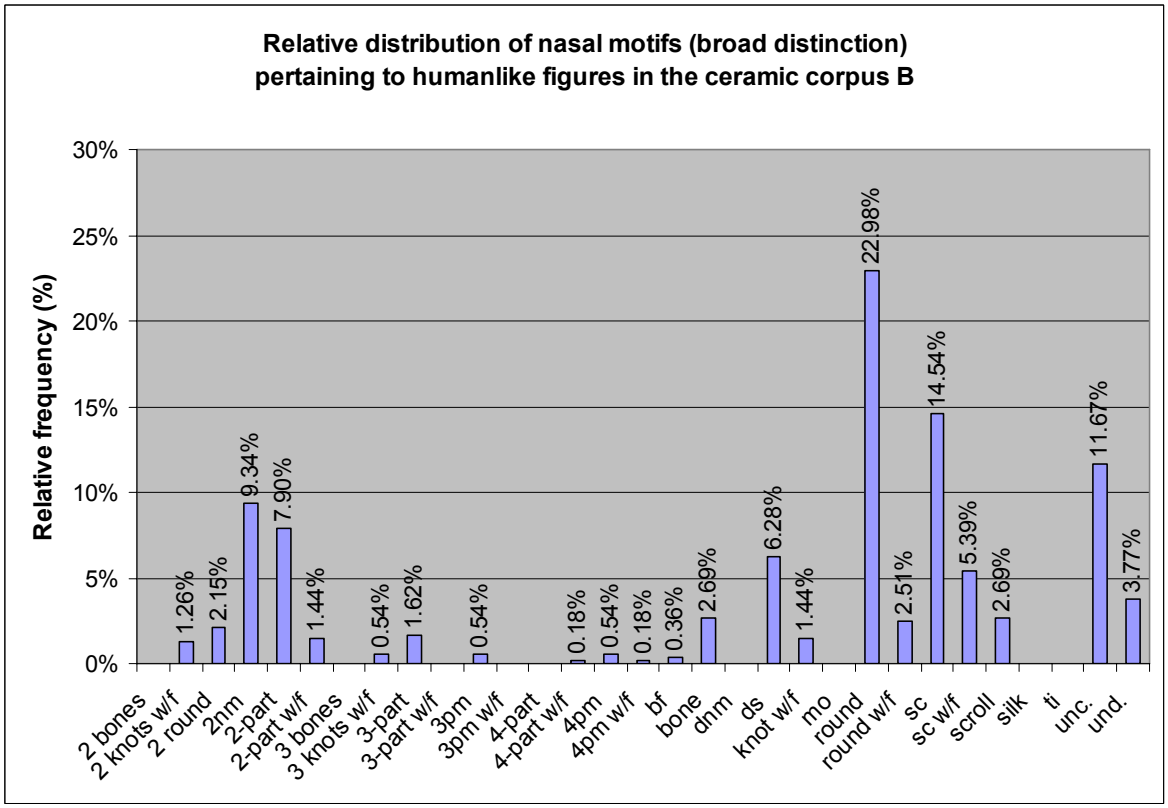
Appendix A: Table 176: Distribution of nasal motifs attributed to provenienced ceramic vessels in the ceramic corpus B

Nasal motif type:	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Total:
2 bones	18	0	3	0	16	1	1	39
2 knots w/f	0	0	0	0	0	0	0	0
2 round	16	0	1	0	0	0	0	17
2nm	0	0	0	0	0	0	0	0
2-part	0	0	0	0	0	0	0	0
2-part w/f	0	0	0	0	0	0	0	0
3 bones	0	0	0	0	4	0	0	4
3 knots w/f	0	0	0	0	0	0	0	0
3-part	0	0	0	0	0	0	0	0
3-part w/f	0	0	0	0	0	0	0	0
3pm	2	0	0	0	0	0	0	2
3pm w/f	0	0	0	0	0	0	0	0
4-part	0	0	0	0	0	0	0	0
4-part w/f	0	0	0	0	0	0	0	0
4pm	0	0	0	0	1	0	0	1
4pm w/f	0	0	0	0	0	0	0	0
bf	0	0	0	0	0	0	0	0
bone	1	0	0	0	3	1	0	5
dnm	0	0	0	0	0	0	0	0
ds	0	0	0	0	1	0	0	1
knot w/f	0	0	5	0	0	2	0	7
mo	0	0	0	0	0	0	0	0
round	4	0	1	0	1	0	2	8
round w/f	0	0	0	0	0	0	1	1
sc	0	0	0	0	7	0	0	7
sc w/f	2	0	0	0	1	2	0	5
scroll	0	0	0	0	0	0	0	0
silk	0	0	0	0	0	0	0	0
ti	0	0	0	0	0	0	0	0
unc.	3	0	1	0	13	0	6	23
und.	0	0	0	0	2	0	0	2
Total:	46	0	11	0	49	6	10	122

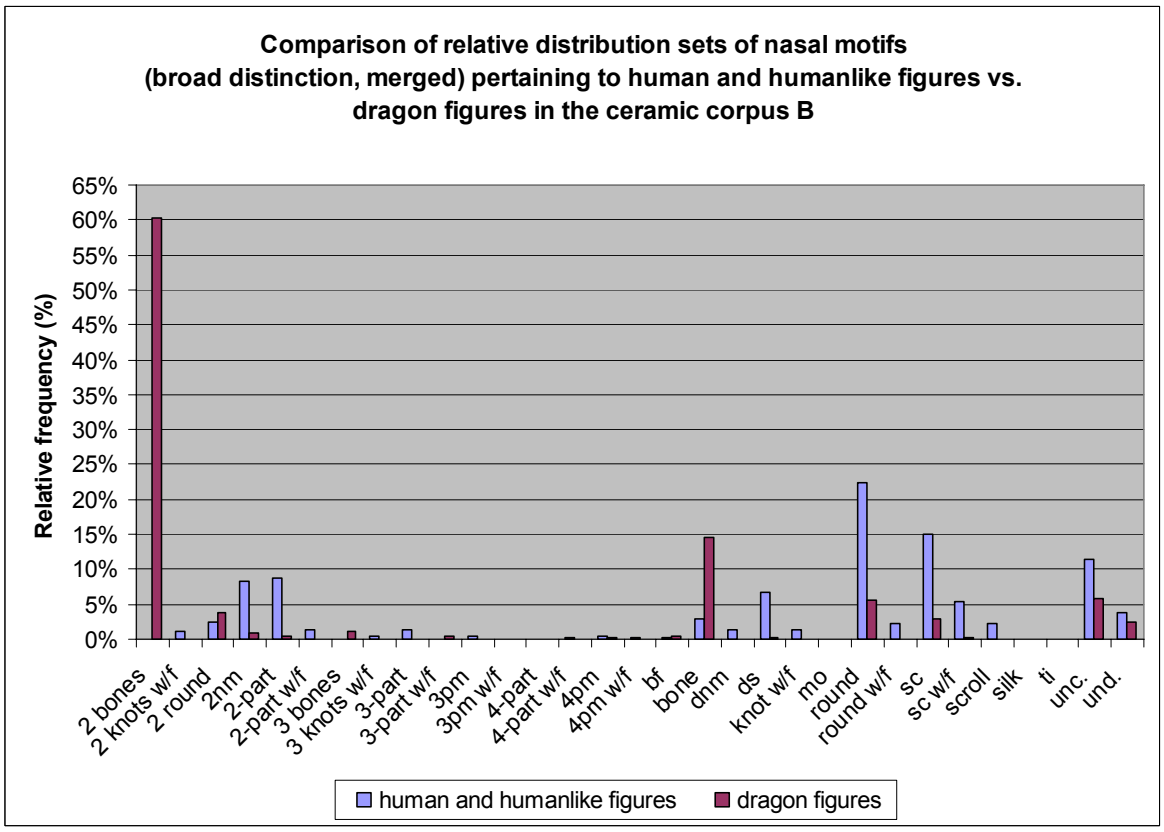
Supplementary tables, charts, and figures pertaining to Chapter 5.4.1



Appendix A: Chart 74: Relative distribution of nasal motifs (broad distinction) pertaining to human figures in the ceramic corpus B



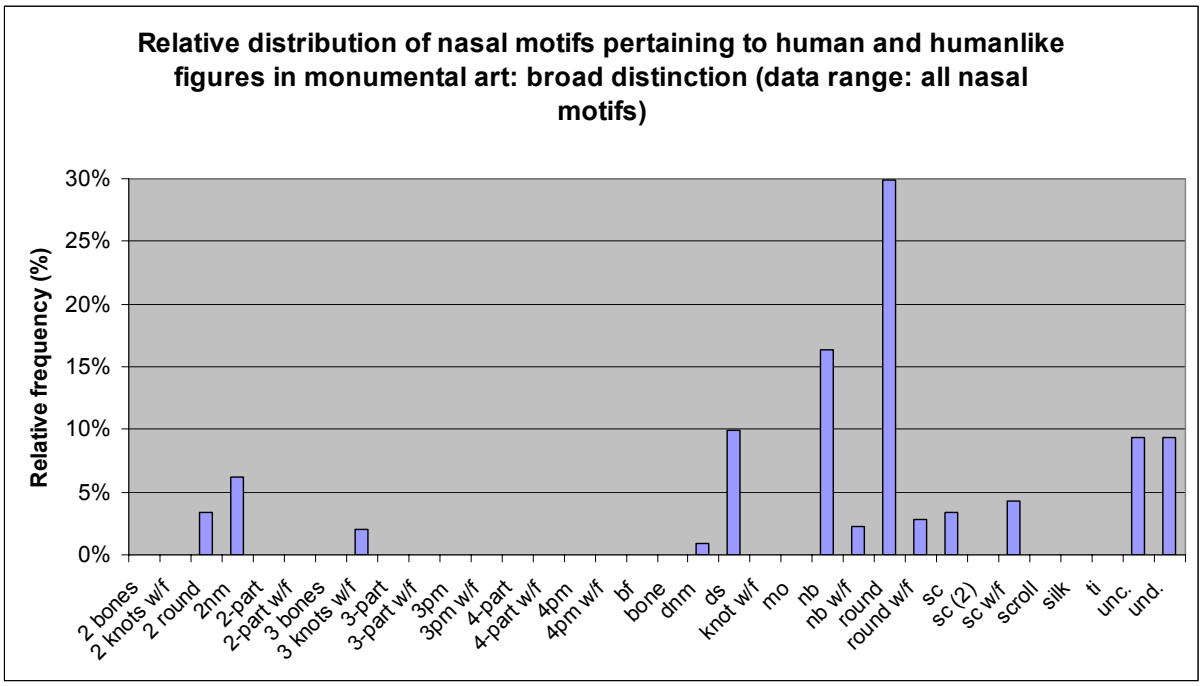
Appendix A: Chart 75: Distribution of nasal motifs (broad distinction) pertaining to humanlike figures in the ceramic corpus B)



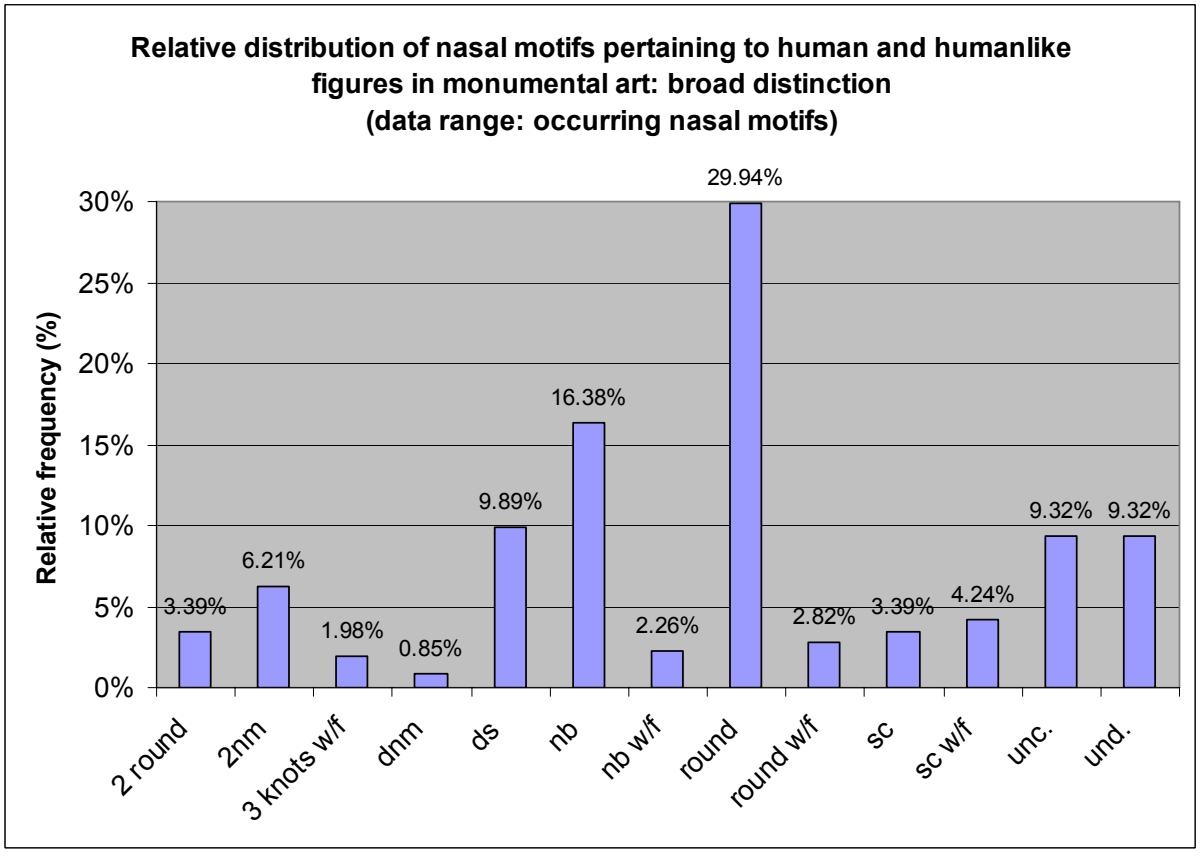
Appendix A: Chart 76: Comparison of relative distribution sets of nasal motifs (broad distinction) pertaining to human and humanlike figures vs. dragon figures in the ceramic corpus B (definite and probable classifications merged together)

Appendix A: Table 177: Distribution of nasal motifs pertaining to human and humanlike figures in monumental art: broad distinction

2 bones	0	0.00%
2 knots w/f	0	0.00%
2 round	12	3.39%
2nm	22	6.21%
2-part	0	0.00%
2-part w/f	0	0.00%
3 bones	0	0.00%
3 knots w/f	7	1.98%
3-part	0	0.00%
3-part w/f	0	0.00%
3pm	0	0.00%
3pm w/f	0	0.00%
4-part	0	0.00%
4-part w/f	0	0.00%
4pm	0	0.00%
4pm w/f	0	0.00%
bf	0	0.00%
bone	0	0.00%
dnm	3	0.85%
ds	35	9.89%
knot w/f	0	0.00%
mo	0	0.00%
nb	58	16.38%
nb w/f	8	2.26%
round	106	29.94%
round w/f	10	2.82%
sc	12	3.39%
sc (2)	0	0.00%
sc w/f	15	4.24%
scroll	0	0.00%
silk	0	0.00%
ti	0	0.00%
unc.	33	9.32%
und.	33	9.32%
Total:	**354**	100.00%



Appendix A: Chart 77: Relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art: broad distinction (data range: all nasal motifs)



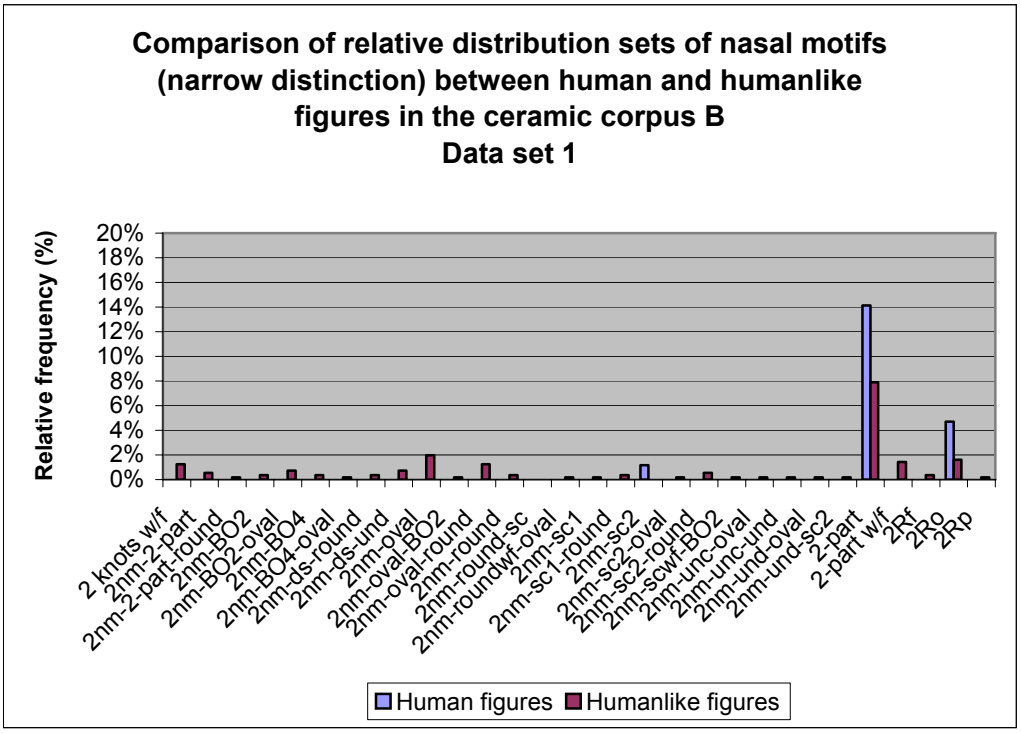
Appendix A: Chart 78: Relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art: broad distinction (data range: occurring nasal motifs)

Appendix A: Table 178: Distribution of nasal motifs (narrow distinction) pertaining to human and humanlike figures in the ceramic corpus B

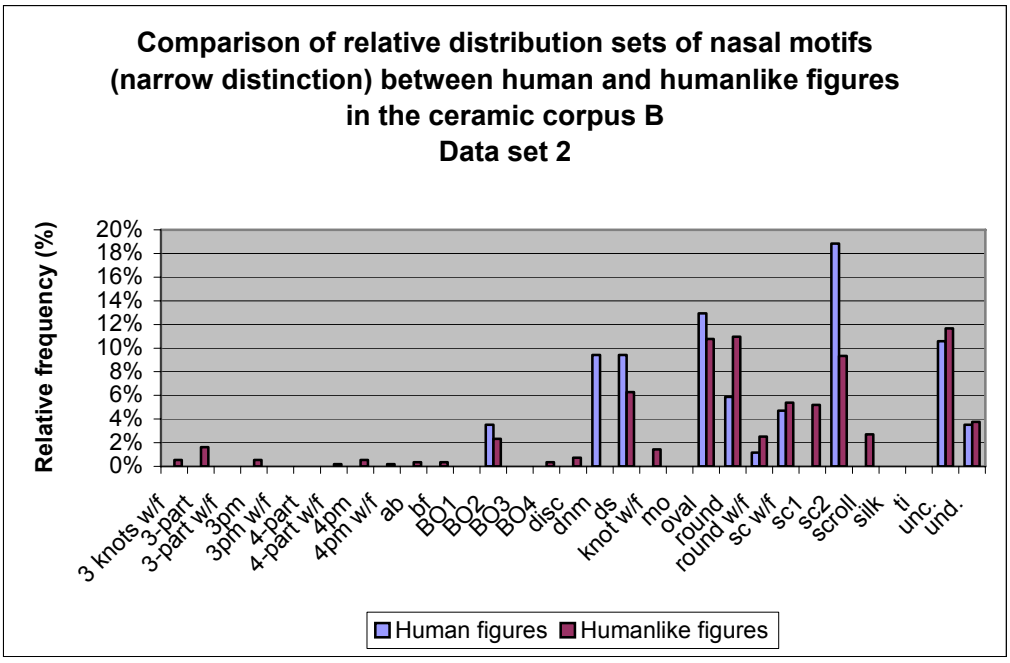
	Distribution of nasal motifs pertaining to human figures in the ceramic corpus B (narrow distinction):			Distribution of nasal motifs pertaining to humanlike figures in the ceramic corpus B (narrow distinction):			Distribution of nasal motifs pertaining to human and humanlike figures in the ceramic corpus B (narrow distinction):		
Nasal motif type:	definite	probable	all	definite	probable	all	definite	probable	all
2 knots w/f	0	0	0	4	3	7	4	3	7
2nm-2-part	0	0	0	2	1	3	2	1	3
2nm-2-part-round	0	0	0	1	0	1	1	0	1
2nm-BO2	0	0	0	2	0	2	2	0	2
2nm-BO2-oval	0	0	0	4	0	4	4	0	4
2nm-BO4	0	0	0	2	0	2	2	0	2
2nm-BO4-oval	0	0	0	1	0	1	1	0	1
2nm-ds-round	0	0	0	2	0	2	2	0	2
2nm-ds-und	0	0	0	4	0	4	4	0	4
2nm-oval	0	0	0	9	2	11	9	2	11
2nm-oval-BO2	0	0	0	1	0	1	1	0	1
2nm-oval-round	0	0	0	7	0	7	7	0	7
2nm-round	0	0	0	2	0	2	2	0	2
2nm-round-sc	0	0	0	0	0	0	0	0	0
2nm-roundwf-oval	0	0	0	1	0	1	1	0	1
2nm-sc1	0	0	0	1	0	1	1	0	1
2nm-sc1-round	0	0	0	2	0	2	2	0	2
2nm-sc2	1	0	1	0	0	0	1	0	1
2nm-sc2-oval	0	0	0	1	0	1	1	0	1
2nm-sc2-round	0	0	0	3	0	3	3	0	3
2nm-scwf-BO2	0	0	0	1	0	1	1	0	1
2nm-unc-oval	0	0	0	1	0	1	1	0	1
2nm-unc-und	0	0	0	1	0	1	1	0	1
2nm-und-oval	0	0	0	1	0	1	1	0	1
2nm-und-sc2	0	0	0	1	0	1	1	0	1
2-part	12	0	12	40	4	44	52	4	56
2-part w/f	0	0	0	7	1	8	7	1	8
2Rf	0	0	0	2	0	2	2	0	2
2Ro	3	1	4	8	1	9	11	2	13
2Rp	0	0	0	1	0	1	1	0	1
3 knots w/f	0	0	0	3	0	3	3	0	3
3-part	0	0	0	8	1	9	8	1	9
3-part w/f	0	0	0	0	0	0	0	0	0
3pm	0	0	0	1	2	3	1	2	3
3pm w/f	0	0	0	0	0	0	0	0	0
4-part	0	0	0	0	0	0	0	0	0
4-part w/f	0	0	0	1	0	1	1	0	1
4pm	0	0	0	2	1	3	2	1	3
4pm w/f	0	0	0	1	0	1	1	0	1
ab	0	0	0	2	0	2	2	0	2
bf	0	0	0	2	0	2	2	0	2
BO1	0	0	0	0	0	0	0	0	0
BO2	3	0	3	13	0	13	16	0	16
BO3	0	0	0	0	0	0	0	0	0
BO4	0	0	0	2	0	2	2	0	2
disc	0	0	0	4	0	4	4	0	4
dnm	8	0	8	0	0	0	8	0	8
ds	7	1	8	33	2	35	40	3	43
knot w/f	0	0	0	7	1	8	7	1	8
mo	0	0	0	0	0	0	0	0	0
oval	11	0	11	59	1	60	70	1	71
round	5	0	5	61	0	61	66	0	66
round w/f	1	0	1	10	4	14	11	4	15
sc w/f	4	0	4	27	3	30	31	3	34
sc1	0	0	0	26	3	29	26	3	29
sc2	16	0	16	50	2	52	66	2	68
scroll	0	0	0	15	0	15	15	0	15
silk	0	0	0	0	0	0	0	0	0
ti	0	0	0	0	0	0	0	0	0
unc.	9	0	9	65	0	65	74	0	74
und.	3	0	3	21	0	21	24	0	24
Total:	**83**	**2**	**85**	**525**	**32**	**557**	**608**	**34**	**642**

Appendix A: Table 179: Relative distribution of nasal motifs (narrow distinction) pertaining to human and humanlike figures in the ceramic corpus B

	Relative distribution (%) of nasal motifs pertaining to human figures in the ceramic corpus B (narrow distinction):			Relative distribution (%) of nasal motifs pertaining to humanlike figures in the ceramic corpus B (narrow distinction):			Relative distribution (%) of nasal motifs pertaining to human and humanlike figures in the ceramic corpus B (narrow distinction):		
Nasal motif type:	definite	probable	all	definite	probable	all	definite	probable	all
2 knots w/f	0.00	0.00	0.00	0.76	9.38	1.26	0.66	8.82	1.09
2nm-2-part	0.00	0.00	0.00	0.38	3.13	0.54	0.33	2.94	0.47
2nm-2-part-round	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-BO2	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2nm-BO2-oval	0.00	0.00	0.00	0.76	0.00	0.72	0.66	0.00	0.62
2nm-BO4	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2nm-BO4-oval	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-ds-round	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2nm-ds-und	0.00	0.00	0.00	0.76	0.00	0.72	0.66	0.00	0.62
2nm-oval	0.00	0.00	0.00	1.71	6.25	1.97	1.48	5.88	1.71
2nm-oval-BO2	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-oval-round	0.00	0.00	0.00	1.33	0.00	1.26	1.15	0.00	1.09
2nm-round	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2nm-round-sc	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
2nm-roundwf-oval	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-sc1	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-sc1-round	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2nm-sc2	1.20	0.00	1.18	0.00	0.00	0.00	0.16	0.00	0.16
2nm-sc2-oval	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-sc2-round	0.00	0.00	0.00	0.57	0.00	0.54	0.49	0.00	0.47
2nm-scwf-BO2	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-unc-oval	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-unc-und	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-und-oval	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2nm-und-sc2	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
2-part	14.46	0.00	14.12	7.62	12.50	7.90	8.55	11.76	8.72
2-part w/f	0.00	0.00	0.00	1.33	3.13	1.44	1.15	2.94	1.25
2Rf	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
2Ro	3.61	50.00	4.71	1.52	3.13	1.62	1.81	5.88	2.02
2Rp	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
3 knots w/f	0.00	0.00	0.00	0.57	0.00	0.54	0.49	0.00	0.47
3-part	0.00	0.00	0.00	1.52	3.13	1.62	1.32	2.94	1.40
3-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
3pm	0.00	0.00	0.00	0.19	6.25	0.54	0.16	5.88	0.47
3pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
4-part w/f	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
4pm	0.00	0.00	0.00	0.38	3.13	0.54	0.33	2.94	0.47
4pm w/f	0.00	0.00	0.00	0.19	0.00	0.18	0.16	0.00	0.16
ab	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
bf	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
BO1	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
BO2	3.61	0.00	3.53	2.48	0.00	2.33	2.63	0.00	2.49
BO3	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
BO4	0.00	0.00	0.00	0.38	0.00	0.36	0.33	0.00	0.31
disc	0.00	0.00	0.00	0.76	0.00	0.72	0.66	0.00	0.62
dnm	9.64	0.00	9.41	0.00	0.00	0.00	1.32	0.00	1.25
ds	8.43	50.00	9.41	6.29	6.25	6.28	6.58	8.82	6.70
knot w/f	0.00	0.00	0.00	1.33	3.13	1.44	1.15	2.94	1.25
mo	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
oval	13.25	0.00	12.94	11.24	3.13	10.77	11.51	2.94	11.06
round	6.02	0.00	5.88	11.62	0.00	10.95	10.86	0.00	10.28
round w/f	1.20	0.00	1.18	1.90	12.50	2.51	1.81	11.76	2.34
sc w/f	4.82	0.00	4.71	5.14	9.38	5.39	5.10	8.82	5.30
sc1	0.00	0.00	0.00	4.95	9.38	5.21	4.28	8.82	4.52
sc2	19.28	0.00	18.82	9.52	6.25	9.34	10.86	5.88	10.59
scroll	0.00	0.00	0.00	2.86	0.00	2.69	2.47	0.00	2.34
silk	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
ti	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
unc.	10.84	0.00	10.59	12.38	0.00	11.67	12.17	0.00	11.53
und.	3.61	0.00	3.53	4.00	0.00	3.77	3.95	0.00	3.74
Total:	100%	100%	100%	100%	100%	100%	100%	100%	100%



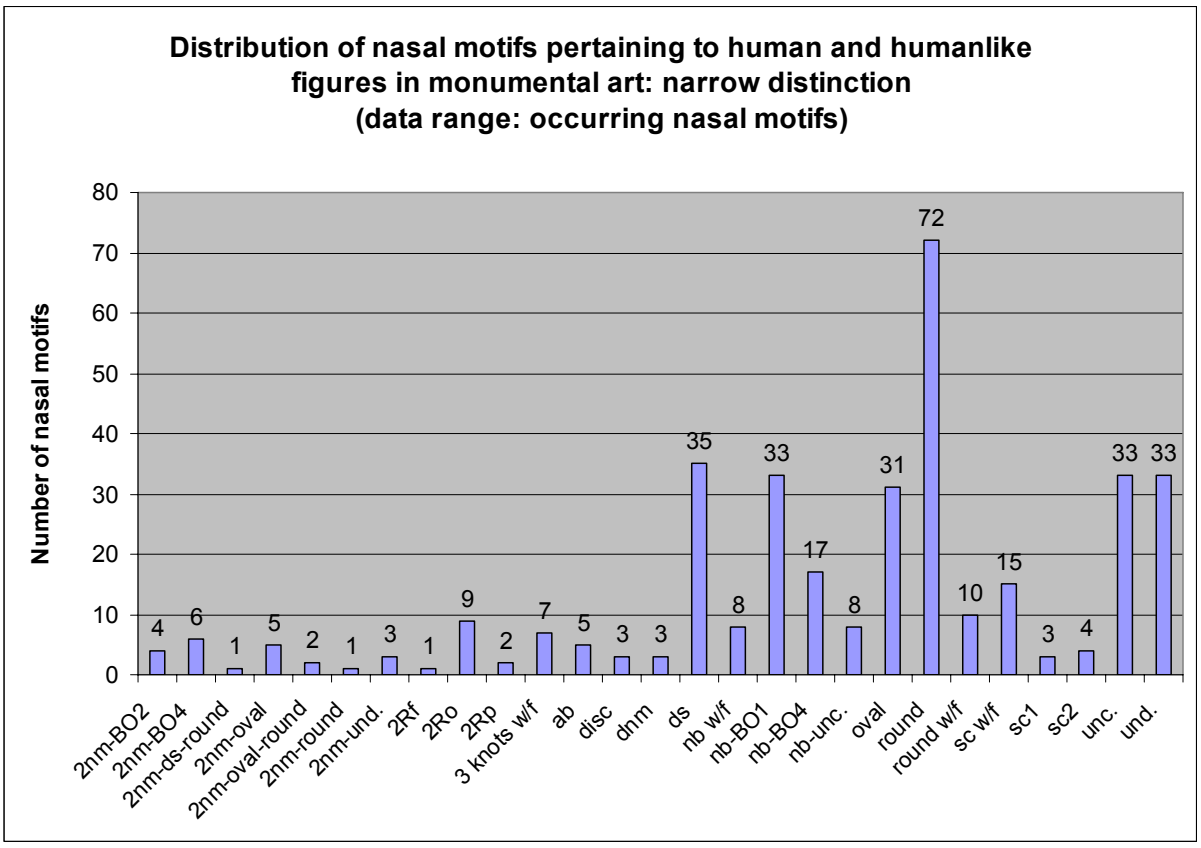
Appendix A: Chart 79: Comparison of relative distribution sets of nasal motifs (narrow distinction) between human and humanlike figures in the ceramic corpus B: data set 1 (definite and probable classifications merged together)



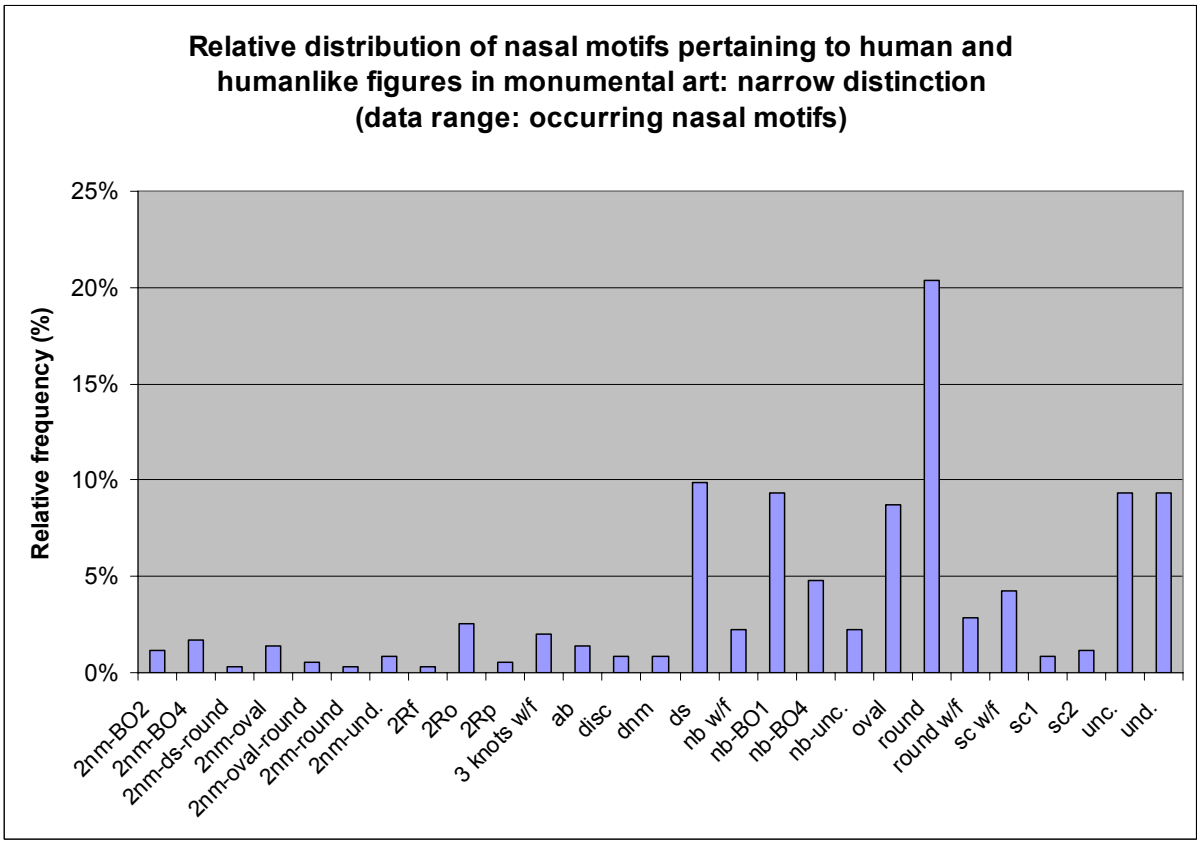
Appendix A: Chart 80: Comparison of relative distribution sets of nasal motifs (narrow distinction) between human and humanlike figures in the ceramic corpus B: data set 2 (definite and probable classifications merged together)

Appendix A: Table 180: Distribution of nasal motifs pertaining to human and humanlike figures in monumental art: narrow distinction

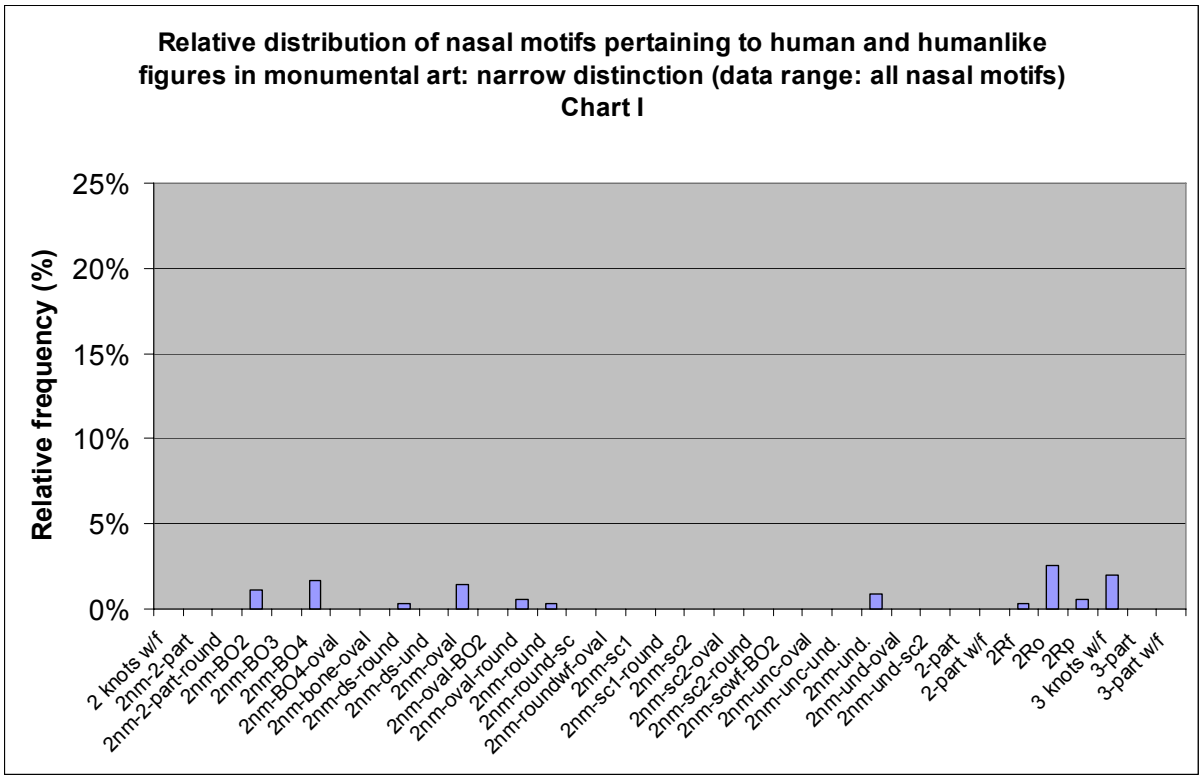
2 knots w/f	0	0.00%	3pm	0	0.00%
2nm-2-part	0	0.00%	3pm w/f	0	0.00%
2nm-2-part-round	0	0.00%	4-part	0	0.00%
2nm-BO2	4	1.13%	4-part w/f	0	0.00%
2nm-BO3	0	0.00%	4pm	0	0.00%
2nm-BO4	6	1.69%	4pm w/f	0	0.00%
2nm-BO4-oval	0	0.00%	ab	5	1.41%
2nm-bone-oval	0	0.00%	ab (2)	0	0.00%
2nm-ds-round	1	0.28%	bf	0	0.00%
2nm-ds-und	0	0.00%	BO1	0	0.00%
2nm-oval	5	1.41%	BO2	0	0.00%
2nm-oval-BO2	0	0.00%	BO3	0	0.00%
2nm-oval-round	2	0.56%	BO4	0	0.00%
2nm-round	1	0.28%	BO-und.	0	0.00%
2nm-round-sc	0	0.00%	disc	3	0.85%
2nm-roundwf-oval	0	0.00%	dnm	3	0.85%
2nm-sc1	0	0.00%	ds	35	9.89%
2nm-sc1-round	0	0.00%	knot w/f	0	0.00%
2nm-sc2	0	0.00%	mo	0	0.00%
2nm-sc2-oval	0	0.00%	nb w/f	8	2.26%
2nm-sc2-round	0	0.00%	nb-BO1	33	9.32%
2nm-scwf-BO2	0	0.00%	nb-BO4	17	4.80%
2nm-unc-oval	0	0.00%	nb-unc.	8	2.26%
2nm-unc-und.	0	0.00%	oval	31	8.76%
2nm-und.	3	0.85%	round	72	20.34%
2nm-und-oval	0	0.00%	round w/f	10	2.82%
2nm-und-sc2	0	0.00%	sc (2)	0	0.00%
2-part	0	0.00%	sc w/f	15	4.24%
2-part w/f	0	0.00%	sc1	3	0.85%
2Rf	1	0.28%	sc2	4	1.13%
2Ro	9	2.54%	scroll	0	0.00%
2Rp	2	0.56%	silk	0	0.00%
3 knots w/f	7	1.98%	ti	0	0.00%
3-part	0	0.00%	unc.	33	9.32%
3-part w/f	0	0.00%	und.	33	9.32%
Total:				**354**	100.00%



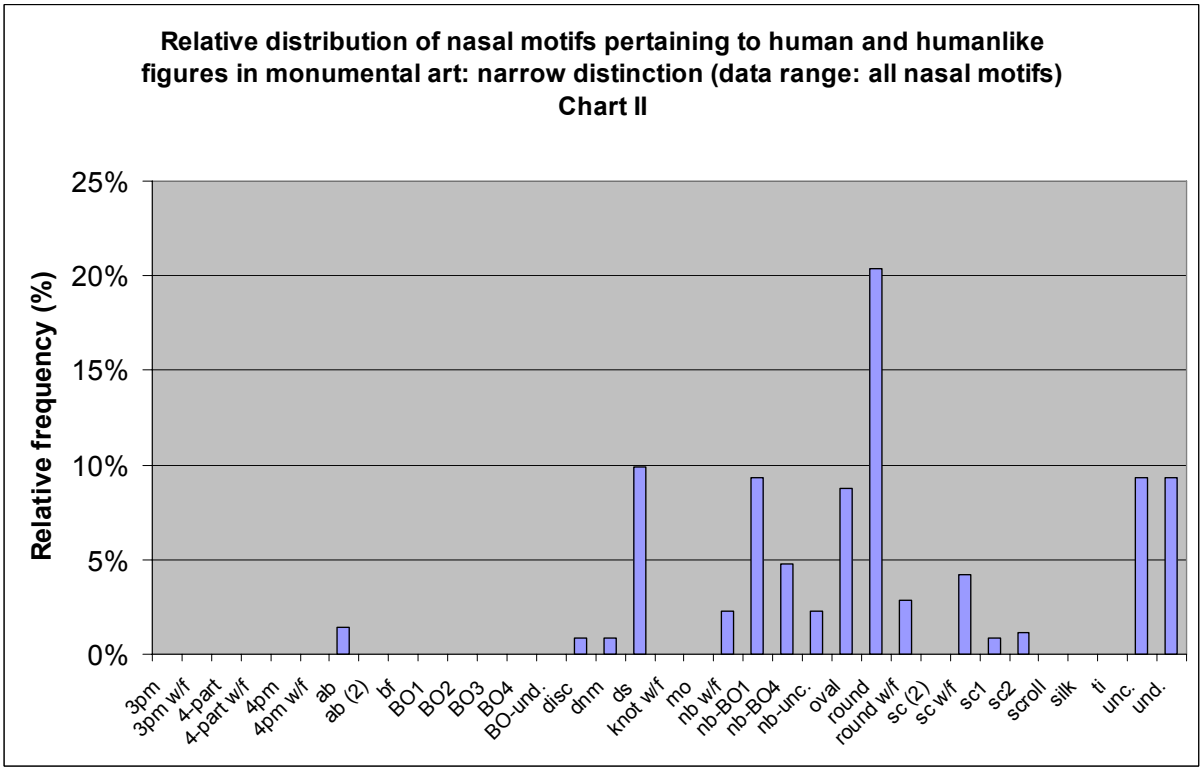
Appendix A: Chart 81: Distribution of nasal motifs pertaining to human and humanlike figures in monumental art: narrow distinction (data range: occurring nasal motifs)



Appendix A: Chart 82: Relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art: narrow distinction (data range: occurring nasal motifs)



Appendix A: Chart 83: Relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art: narrow distinction (data range: all nasal motifs), Chart I



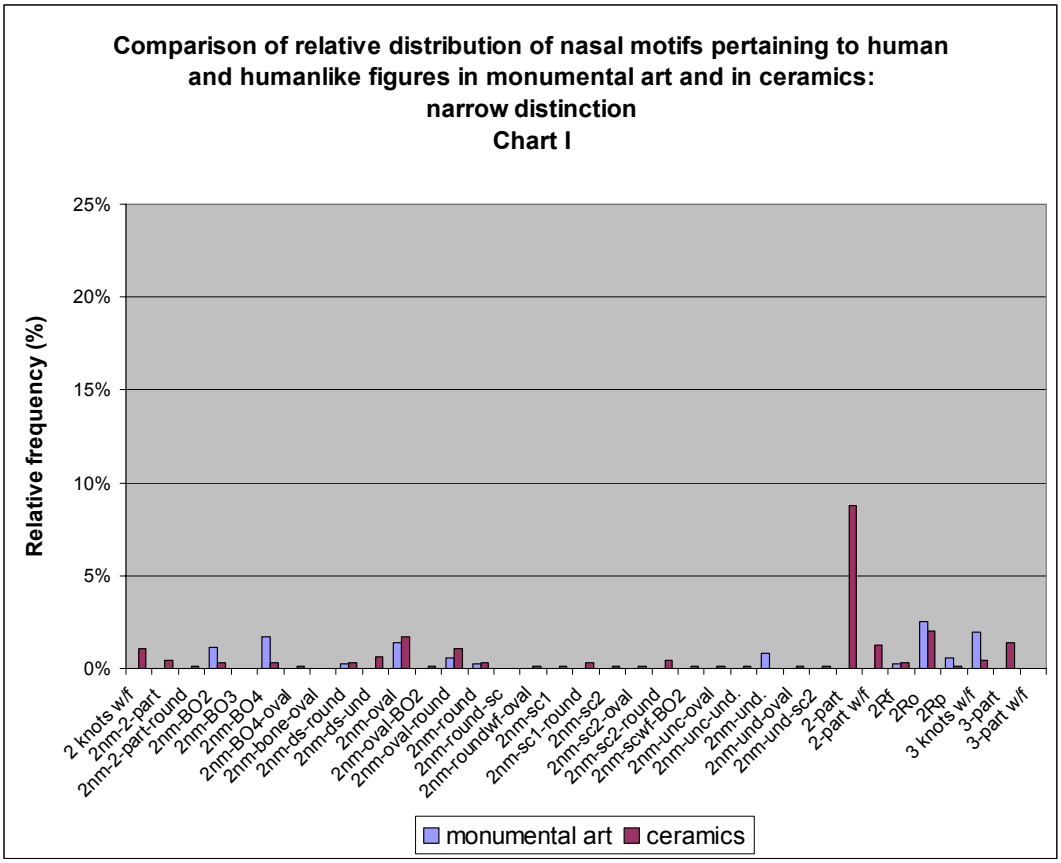
Appendix A: Chart 84: Relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art: narrow distinction (data range: all nasal motifs), Chart II

Appendix A: Table 181: Comparison of the distribution of nasal motifs pertaining to human and humanlike figures in monumental art and in ceramics: broad distinction

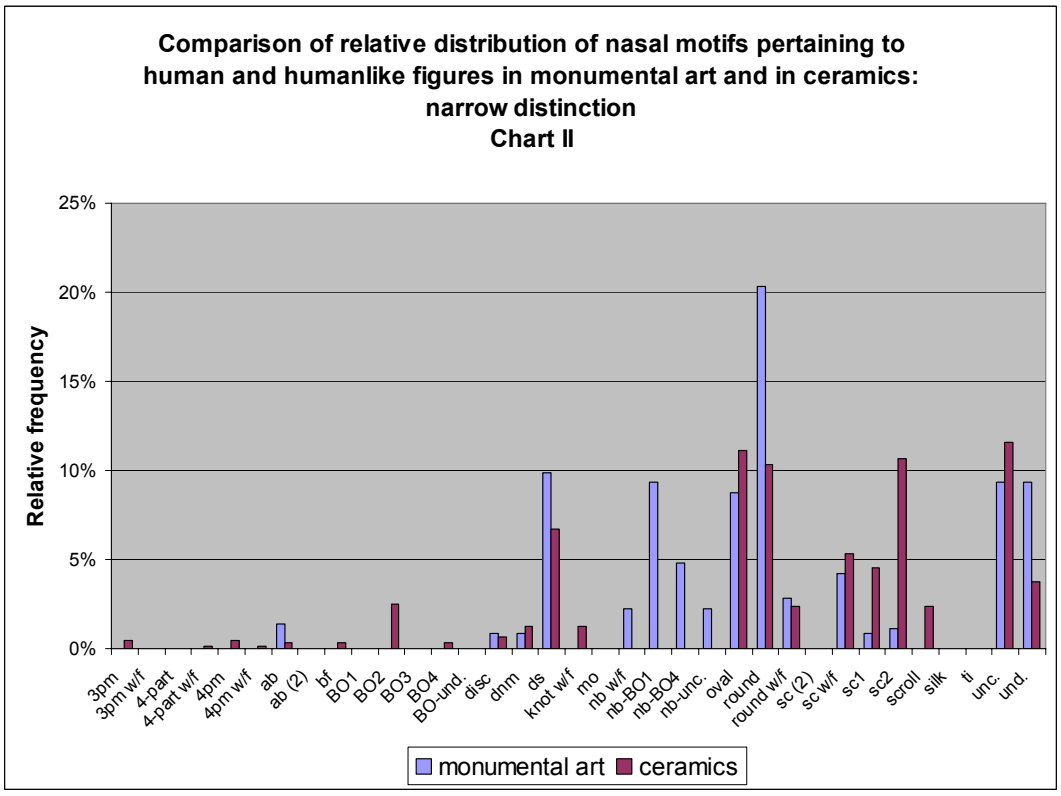
Typology:	Monumental art:		Ceramics:	
2 bones	0	0.00%	0	0.00%
2 knots w/f	0	0.00%	7	1.09%
2 round	12	3.39%	16	2.49%
2nm	22	6.21%	53	8.26%
2-part	0	0.00%	56	8.72%
2-part w/f	0	0.00%	8	1.25%
3 bones	0	0.00%	0	0.00%
3 knots w/f	7	1.98%	3	0.47%
3-part	0	0.00%	9	1.40%
3-part w/f	0	0.00%	0	0.00%
3pm	0	0.00%	3	0.47%
3pm w/f	0	0.00%	0	0.00%
4-part	0	0.00%	0	0.00%
4-part w/f	0	0.00%	1	0.16%
4pm	0	0.00%	3	0.47%
4pm w/f	0	0.00%	1	0.16%
bf	0	0.00%	2	0.31%
bone	0	0.00%	18	2.80%
dnm	3	0.85%	8	1.25%
ds	35	9.89%	43	6.70%
knot w/f	0	0.00%	8	1.25%
mo	0	0.00%	0	0.00%
nb	58	16.38%	0	0.00%
nb w/f	8	2.26%	0	0.00%
round	106	29.94%	144	22.43%
round w/f	10	2.82%	15	2.34%
sc	12	3.39%	97	15.11%
sc (2)	0	0.00%	0	0.00%
sc w/f	15	4.24%	34	5.30%
scroll	0	0.00%	15	2.34%
silk	0	0.00%	0	0.00%
ti	0	0.00%	0	0.00%
unc.	33	9.32%	74	11.53%
und.	33	9.32%	24	3.74%
Total:	**354**	100.00%	**642**	100.00%

Appendix A: Table 182: Comparison of the distribution of nasal motifs pertaining to human and humanlike figures in monumental art and in ceramics: narrow distinction

Typology:	Monumental art:		Ceramics:		Typology:	Monumental art:		Ceramics:	
2 knots w/f	0	0.00%	7	1.10%	3pm	0	0.00%	3	0.47%
2nm-2-part	0	0.00%	3	0.47%	3pm w/f	0	0.00%	0	0.00%
2nm-2-part-round	0	0.00%	1	0.16%	4-part	0	0.00%	0	0.00%
2nm-BO2	4	1.13%	2	0.31%	4-part w/f	0	0.00%	1	0.16%
2nm-BO3	0	0.00%	0	0.00%	4pm	0	0.00%	3	0.47%
2nm-BO4	6	1.69%	2	0.31%	4pm w/f	0	0.00%	1	0.16%
2nm-BO4-oval	0	0.00%	1	0.16%	ab	5	1.41%	2	0.31%
2nm-bone-oval	0	0.00%	0	0.00%	ab (2)	0	0.00%	0	0.00%
2nm-ds-round	1	0.28%	2	0.31%	bf	0	0.00%	2	0.31%
2nm-ds-und	0	0.00%	4	0.63%	BO1	0	0.00%	0	0.00%
2nm-oval	5	1.41%	11	1.72%	BO2	0	0.00%	16	2.51%
2nm-oval-BO2	0	0.00%	1	0.16%	BO3	0	0.00%	0	0.00%
2nm-oval-round	2	0.56%	7	1.10%	BO4	0	0.00%	2	0.31%
2nm-round	1	0.28%	2	0.31%	BO-und.	0	0.00%	0	0.00%
2nm-round-sc	0	0.00%	0	0.00%	disc	3	0.85%	4	0.63%
2nm-roundwf-oval	0	0.00%	1	0.16%	dnm	3	0.85%	8	1.25%
2nm-sc1	0	0.00%	1	0.16%	ds	35	9.89%	43	6.74%
2nm-sc1-round	0	0.00%	2	0.31%	knot w/f	0	0.00%	8	1.25%
2nm-sc2	0	0.00%	1	0.16%	mo	0	0.00%	0	0.00%
2nm-sc2-oval	0	0.00%	1	0.16%	nb w/f	8	2.26%	0	0.00%
2nm-sc2-round	0	0.00%	3	0.47%	nb-BO1	33	9.32%	0	0.00%
2nm-scwf-BO2	0	0.00%	1	0.16%	nb-BO4	17	4.80%	0	0.00%
2nm-unc-oval	0	0.00%	1	0.16%	nb-unc.	8	2.26%	0	0.00%
2nm-unc-und.	0	0.00%	1	0.16%	oval	31	8.76%	71	11.13%
2nm-und.	3	0.85%	0	0.00%	round	72	20.34%	66	10.34%
2nm-und-oval	0	0.00%	1	0.16%	round w/f	10	2.82%	15	2.35%
2nm-und-sc2	0	0.00%	1	0.16%	sc (2)	0	0.00%	0	0.00%
2-part	0	0.00%	56	8.78%	sc w/f	15	4.24%	34	5.33%
2-part w/f	0	0.00%	8	1.25%	sc1	3	0.85%	29	4.55%
2Rf	1	0.28%	2	0.31%	sc2	4	1.13%	68	10.66%
2Ro	9	2.54%	13	2.04%	scroll	0	0.00%	15	2.35%
2Rp	2	0.56%	1	0.16%	silk	0	0.00%	0	0.00%
3 knots w/f	7	1.98%	3	0.47%	ti	0	0.00%	0	0.00%
3-part	0	0.00%	9	1.41%	unc.	33	9.32%	74	11.60%
3-part w/f	0	0.00%	0	0.00%	und.	33	9.32%	24	3.76%
Total:						**354**	100.00%	**638**	100.00%



Appendix A: Chart 85: Comparison of relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art and in ceramics: narrow distinction; Chart I



Appendix A: Chart 86: Comparison of relative distribution of nasal motifs pertaining to human and humanlike figures in monumental art and in ceramics: narrow distinction; Chart II

Supplementary tables, charts, and figures pertaining to Chapter 5.4.3

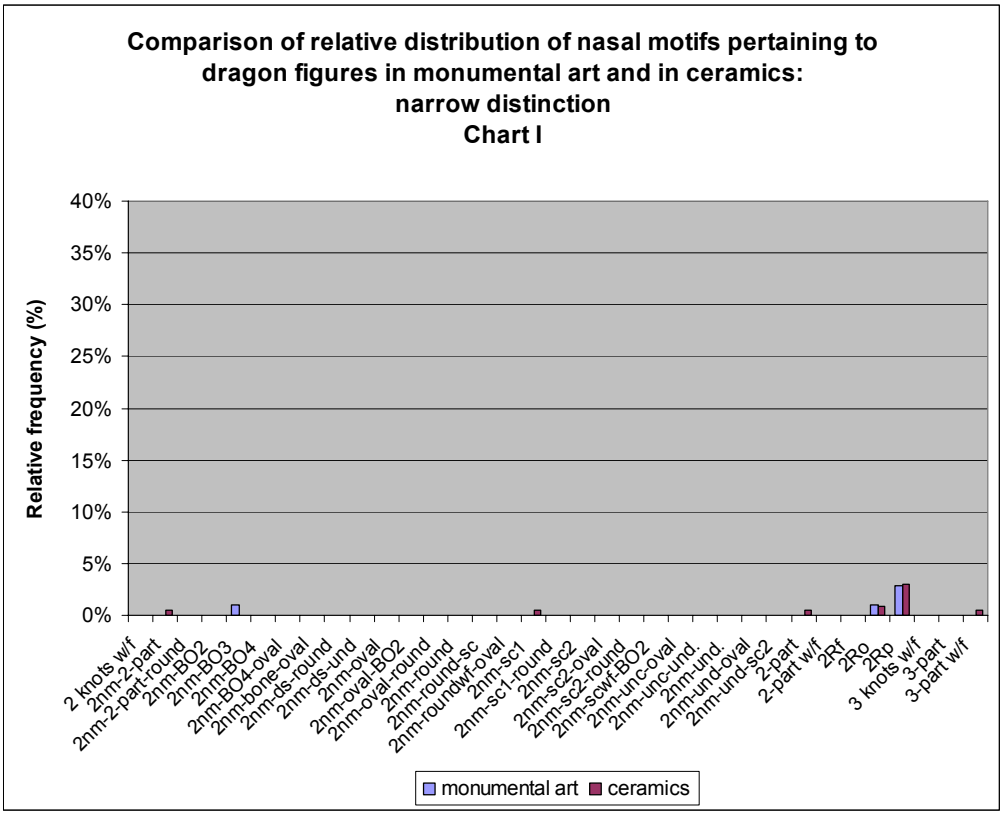
Appendix A: Table 183: Typological distribution of nasal motifs pertaining to selected deity figures in the corpora of ceramics and monumental art of the present study

	Avian manifestation of Itzamnaaj	Itzamnaaj	Chaahk	Death God / God A	Death God / God A'	God L	God N	Goddess O	Jaguar God of the Underworld	Jester God / Crescent-headed Monster head	Jun Ajaw	Yax B'ahlam	K'awiil	K'an cross deity head	Maize God	Mood Goddess	Pax God	Waterlily Monster	other deities	**Total:**
2 knots w/f	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
2nm-(various)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12	0	1	0	13	**26**
2-part	0	2	0	0	0	1	2	0	0	1	0	0	2	0	4	1	0	0	10	**23**
2-part w/f	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0	1	**5**
2Rf	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	5	**6**
2Ro	0	0	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	20	**23**
2Rp	0	0	0	0	0	0	0	0	0	4	0	0	1	0	0	0	0	0	7	**12**
3 knots w/f	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	2	**4**
3-part	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	0	1	4	**8**
3-part w/f	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
3pm	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	7	**9**
3pm w/f	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	2	0	0	**3**
4-part	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
4-part w/f	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	1	**2**
4pm	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	3	0	3	**8**
4pm w/f	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	**1**
ab	0	0	0	1	0	0	0	0	0	1	0	0	0	2	0	0	0	0	2	**6**
ab (2)	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	2	**3**
bf	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	4	**4**
BO1	4	0	0	0	0	0	0	0	0	14	0	0	10	0	0	0	0	6	34	**68**
BO2	8	1	1	0	0	0	0	0	0	16	0	0	9	1	0	0	1	1	13	**51**
BO3	1	0	0	0	0	0	0	0	0	19	0	0	9	0	0	0	0	5	18	**52**
BO4	2	0	1	0	0	0	0	0	0	4	0	0	5	0	0	0	0	0	14	**26**
BO-und.	0	0	0	0	0	0	0	0	0	1	0	0	2	0	0	0	0	0	5	**8**
disc	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	**3**
dnm	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
ds	0	3	0	0	0	0	3	0	1	0	0	0	0	0	6	1	0	0	2	**16**
knot w/f	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	10	**11**
mo	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
nb w/f	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
nb-BO1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
nb-BO4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
nb-unc.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**0**
oval	0	4	0	0	0	0	4	0	0	2	1	1	3	2	9	1	0	1	17	**45**
round	3	0	1	0	0	0	2	0	2	2	3	1	0	7	11	0	1	1	75	**109**
round w/f	0	3	1	1	0	1	2	0	4	0	0	0	0	0	2	0	0	0	17	**31**
sc (2)	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	**2**
sc w/f	0	0	24	23	2	1	2	3	5	0	2	0	0	0	3	0	0	0	32	**97**
sc1	1	0	1	1	1	1	0	2	3	0	2	1	1	0	3	1	0	0	15	**33**
sc2	1	8	1	0	0	0	0	0	1	5	0	0	1	0	9	0	0	0	13	**39**
scroll	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	**2**
silk	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**1**
ti	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	**1**
unc.	4	2	1	3	0	0	1	0	2	6	1	2	1	0	8	1	1	3	31	**67**
und.	1	3	0	1	0	0	0	0	0	0	0	1	3	0	0	0	0	1	13	**23**
Total:	**26**	**26**	**31**	**32**	**5**	**5**	**17**	**5**	**18**	**77**	**11**	**7**	**48**	**12**	**79**	**6**	**9**	**19**	**395**	**828**

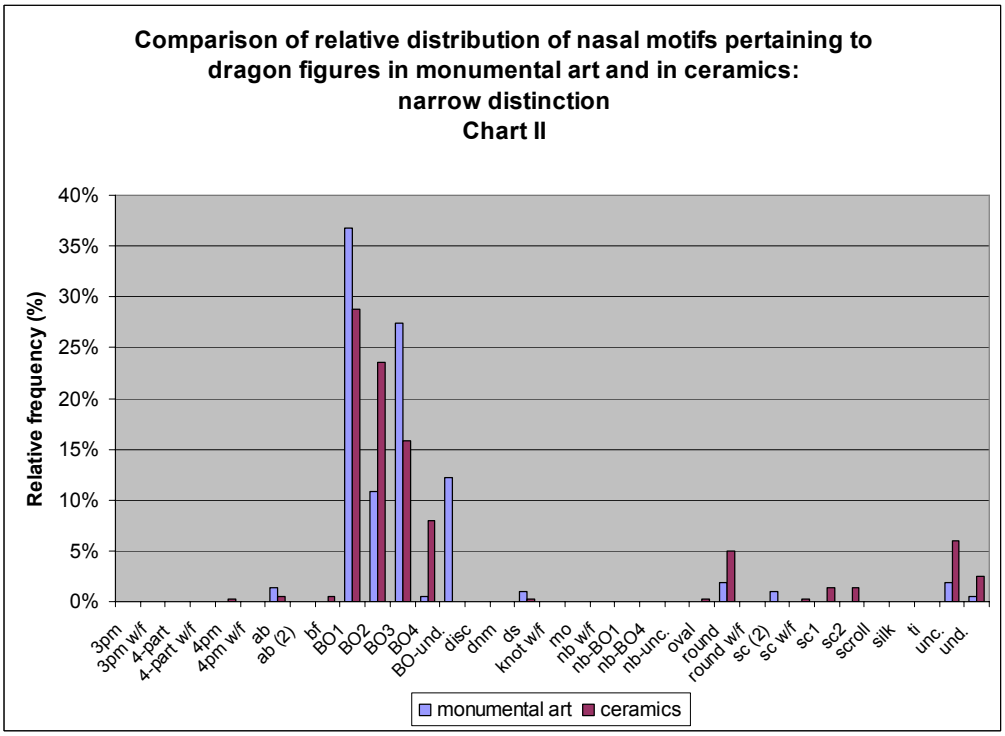
Appendix A: Table 184: Typological distribution of nasal motifs pertaining to K'awiil figures and other deities in the ceramic corpus and in the corpus of monumental art in the present study (narrow distinction)

Typology:	K'awiil figures:		Other deities:		All deities combined:	
2 knots w/f	0	0.00%	0	0.00%	0	0.00%
2nm-(various)	0	0.00%	18	2.19%	18	2.07%
2-part	2	4.17%	16	1.94%	18	2.07%
2-part w/f	0	0.00%	3	0.36%	3	0.34%
2Rf	0	0.00%	7	0.85%	7	0.80%
2Ro	0	0.00%	23	2.79%	23	2.64%
2Rp	1	2.08%	15	1.82%	16	1.84%
3 knots w/f	0	0.00%	4	0.49%	4	0.46%
3-part	0	0.00%	5	0.61%	5	0.57%
3-part w/f	0	0.00%	0	0.00%	0	0.00%
3pm	0	0.00%	9	1.09%	9	1.03%
3pm w/f	0	0.00%	4	0.49%	4	0.46%
4-part	0	0.00%	3	0.36%	3	0.34%
4-part w/f	0	0.00%	0	0.00%	0	0.00%
4pm	0	0.00%	7	0.85%	7	0.80%
4pm w/f	0	0.00%	0	0.00%	0	0.00%
ab	0	0.00%	9	1.09%	9	1.03%
ab (2)	1	2.08%	2	0.24%	3	0.34%
bf	0	0.00%	4	0.49%	4	0.46%
BO1	10	20.83%	87	10.57%	97	11.14%
BO2	9	18.75%	61	7.41%	70	8.04%
BO3	9	18.75%	63	7.65%	72	8.27%
BO4	5	10.42%	35	4.25%	40	4.59%
BO-und.	2	4.17%	5	0.61%	7	0.80%
disc	0	0.00%	3	0.36%	3	0.34%
dnm	0	0.00%	0	0.00%	0	0.00%
ds	0	0.00%	14	1.70%	14	1.61%
knot w/f	0	0.00%	11	1.34%	11	1.26%
mo	0	0.00%	0	0.00%	0	0.00%
nb w/f	0	0.00%	0	0.00%	0	0.00%
nb-BO1	0	0.00%	0	0.00%	0	0.00%
nb-BO4	0	0.00%	0	0.00%	0	0.00%
nb-unc.	0	0.00%	0	0.00%	0	0.00%
oval	3	6.25%	35	4.25%	38	4.36%
round	0	0.00%	95	11.54%	95	10.91%
round w/f	0	0.00%	29	3.52%	29	3.33%
sc (2)	0	0.00%	2	0.24%	2	0.23%
sc w/f	0	0.00%	96	11.66%	96	11.02%
sc1	1	2.08%	29	3.52%	30	3.44%
sc2	1	2.08%	29	3.52%	30	3.44%
scroll	0	0.00%	0	0.00%	0	0.00%
silk	0	0.00%	2	0.24%	2	0.23%
ti	0	0.00%	0	0.00%	0	0.00%
unc.	1	2.08%	72	8.75%	73	8.38%
und.	3	6.25%	26	3.16%	29	3.33%
total:	**48**	**100.00%**	**823**	**100.00%**	**871**	**100.00%**

Supplementary tables, charts, and figures pertaining to Chapter 5.4.4



Appendix A: Chart 87: Comparison of relative distribution of nasal motifs pertaining to dragon figures in monumental art and in ceramics: narrow distinction; Chart I



Appendix A: Chart 88: Comparison of relative distribution of nasal motifs pertaining to dragon figures in monumental art and in ceramics: narrow distinction; Chart II

Appendix A: Table 185: Distribution of nasal motifs (broad distinction, merged) pertaining to dragon figures in the ceramic corpus B

Nasal motif type:	Phase dating:							
	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	total:
2 bones	12	3	8	11	202	23	5	264
2 knots w/f	0	0	0	0	0	0	0	0
2 round	0	0	2	0	15	0	0	17
2nm	0	0	0	0	4	0	0	4
2-part	0	0	0	0	0	2	0	2
2-part w/f	0	0	0	0	0	0	0	0
3 bones	0	0	1	0	4	0	0	5
3 knots w/f	0	0	0	0	0	0	0	0
3-part	0	0	0	0	0	0	0	0
3-part w/f	0	0	0	0	2	0	0	2
3pm	0	0	0	0	0	0	0	0
3pm w/f	0	0	0	0	0	0	0	0
4-part	0	0	0	0	0	0	0	0
4-part w/f	0	0	0	0	0	0	0	0
4pm	0	0	1	0	0	0	0	1
4pm w/f	0	0	0	0	0	0	0	0
bf	0	0	1	0	1	0	0	2
bone	1	0	6	0	51	5	1	64
dnm	0	0	0	0	0	0	0	0
ds	0	0	0	0	1	0	0	1
knot w/f	0	0	0	0	0	0	0	0
mo	0	0	0	0	0	0	0	0
round	0	0	1	2	22	0	0	25
round w/f	0	0	0	0	0	0	0	0
sc	0	0	0	0	12	1	0	13
sc w/f	0	0	0	0	1	0	0	1
scroll	0	0	0	0	0	0	0	0
silk	0	0	0	0	0	0	0	0
ti	0	0	0	0	0	0	0	0
unc.	5	0	1	0	17	3	0	26
und.	0	0	0	0	11	0	0	11
total:	18	3	21	13	343	34	6	438

Appendix A: Table 186: Distribution of nasal motifs pertaining to dragon figures in monumental art and in ceramics (broad distinction)

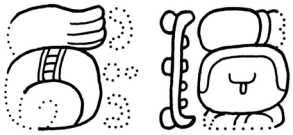
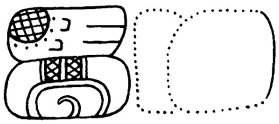
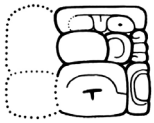
Typology:	Monumental art:		Ceramics:		Combined:	Average:
2 bones	117	55.19%	264	60.27%	381	57.73%
2 knots w/f	0	0.00%	0	0.00%	0	0.00%
2 round	8	3.77%	17	3.88%	25	3.83%
2nm	0	0.00%	4	0.91%	4	0.46%
2-part	0	0.00%	2	0.46%	2	0.23%
2-part w/f	0	0.00%	0	0.00%	0	0.00%
3 bones	0	0.00%	5	1.14%	5	0.57%
3 knots w/f	0	0.00%	0	0.00%	0	0.00%
3-part	0	0.00%	0	0.00%	0	0.00%
3-part w/f	0	0.00%	2	0.46%	2	0.23%
3pm	0	0.00%	0	0.00%	0	0.00%
3pm w/f	0	0.00%	0	0.00%	0	0.00%
4-part	0	0.00%	0	0.00%	0	0.00%
4-part w/f	0	0.00%	0	0.00%	0	0.00%
4pm	0	0.00%	1	0.23%	1	0.11%
4pm w/f	0	0.00%	0	0.00%	0	0.00%
bf	0	0.00%	2	0.46%	2	0.23%
bone	71	33.49%	64	14.61%	135	24.05%
dnm	0	0.00%	0	0.00%	0	0.00%
ds	2	0.94%	1	0.23%	3	0.59%
knot w/f	0	0.00%	0	0.00%	0	0.00%
mo	0	0.00%	0	0.00%	0	0.00%
nb	0	0.00%	0	0.00%	0	0.00%
nb w/f	0	0.00%	0	0.00%	0	0.00%
round	4	1.89%	25	5.71%	29	3.80%
round w/f	0	0.00%	0	0.00%	0	0.00%
sc	3	1.42%	13	2.97%	16	2.19%
sc (2)	2	0.94%	0	0.00%	2	0.47%
sc w/f	0	0.00%	1	0.23%	1	0.11%
scroll	0	0.00%	0	0.00%	0	0.00%
silk	0	0.00%	0	0.00%	0	0.00%
ti	0	0.00%	0	0.00%	0	0.00%
unc.	4	1.89%	26	5.94%	30	3.91%
und.	1	0.47%	11	2.51%	12	1.49%
Total:	**212**	**100.00%**	**438**	**100.00%**	**650**	**100.00%**

Appendix A: Table 187: Relative distribution of nasal motifs (broad distinction, merged) pertaining to dragon figures in the ceramic corpus B

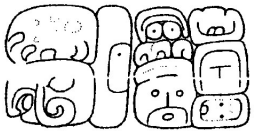
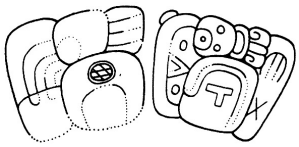
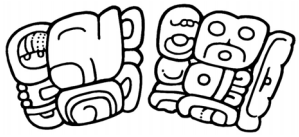
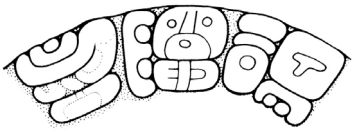
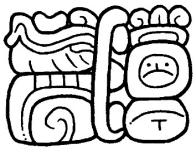
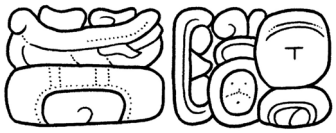
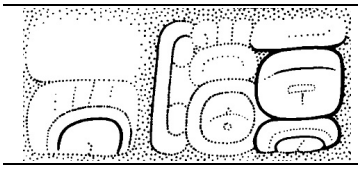
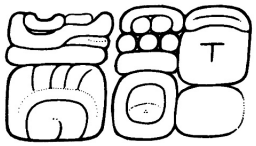
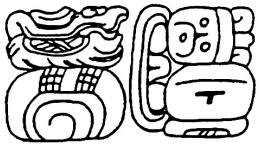
Nasal motif type:	Phase dating:							
	EC1-3	EC3-LC1	LC1	LC1-LC2	LC2	LC2-LC3	LC3	Average:
2 bones	66.67	100.00	38.10	84.62	58.89	67.65	83.33	71.32%
2 knots w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
2 round	0.00	0.00	9.52	0.00	4.37	0.00	0.00	1.99%
2nm	0.00	0.00	0.00	0.00	1.17	0.00	0.00	0.17%
2-part	0.00	0.00	0.00	0.00	0.00	5.88	0.00	0.84%
2-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
3 bones	0.00	0.00	4.76	0.00	1.17	0.00	0.00	0.85%
3 knots w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
3-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
3-part w/f	0.00	0.00	0.00	0.00	0.58	0.00	0.00	0.08%
3pm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
3pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
4-part	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
4-part w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
4pm	0.00	0.00	4.76	0.00	0.00	0.00	0.00	0.68%
4pm w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
bf	0.00	0.00	4.76	0.00	0.29	0.00	0.00	0.72%
bone	5.56	0.00	28.57	0.00	14.87	14.71	16.67	11.48%
dnm	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
ds	0.00	0.00	0.00	0.00	0.29	0.00	0.00	0.04%
knot w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
mo	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
round	0.00	0.00	4.76	15.38	6.41	0.00	0.00	3.79%
round w/f	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
sc	0.00	0.00	0.00	0.00	3.50	2.94	0.00	0.92%
sc w/f	0.00	0.00	0.00	0.00	0.29	0.00	0.00	0.04%
scroll	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
silk	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
ti	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00%
unc.	27.78	0.00	4.76	0.00	4.96	8.82	0.00	6.62%
und.	0.00	0.00	0.00	0.00	3.21	0.00	0.00	0.46%
total:	100%	100%	100%	100%	100%	100%	100%	100%

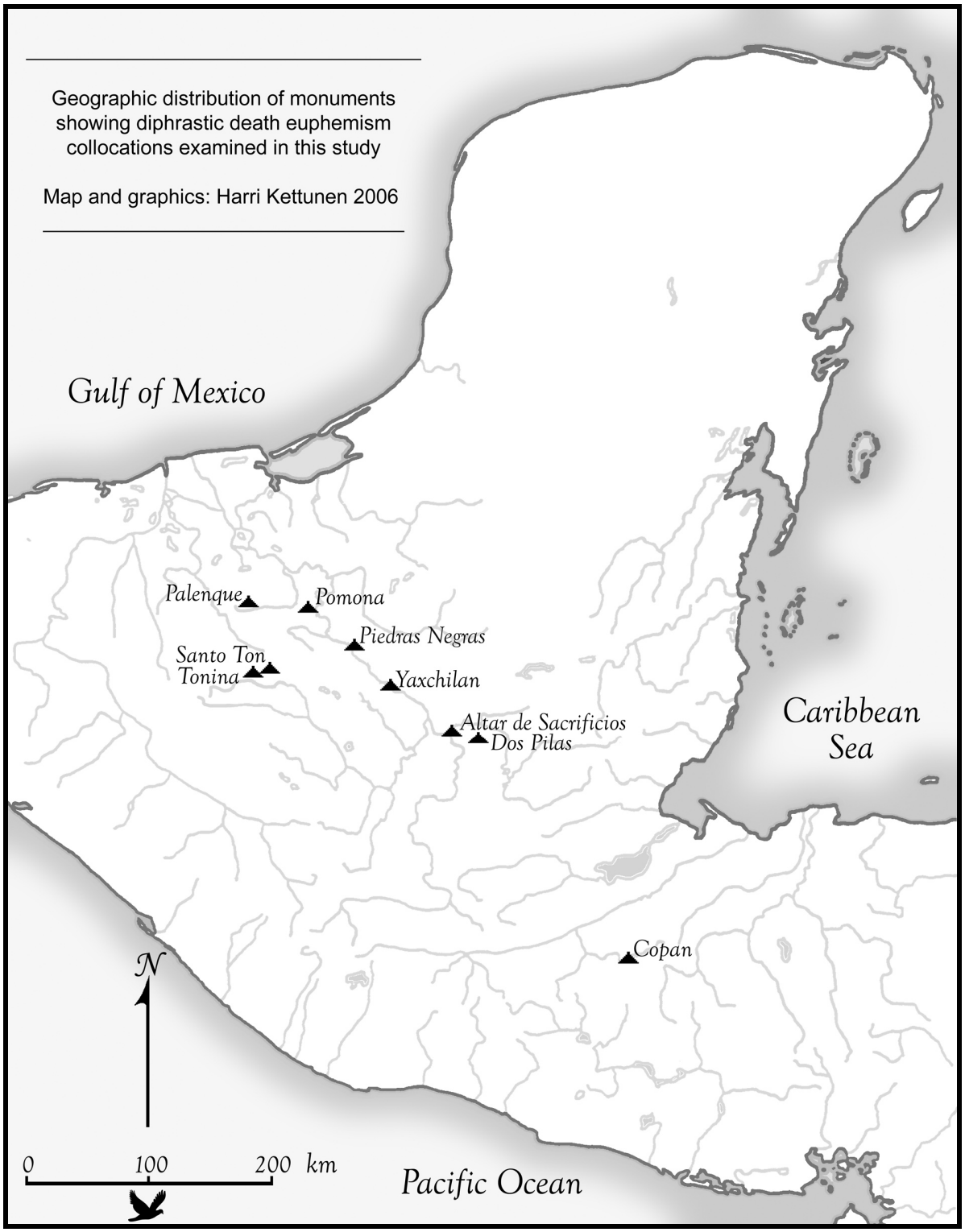
Supplementary tables, charts, and figures pertaining to Chapter 7

Appendix A: Table 188: Death euphemisms in Maya hieroglyphic writing (Part I)

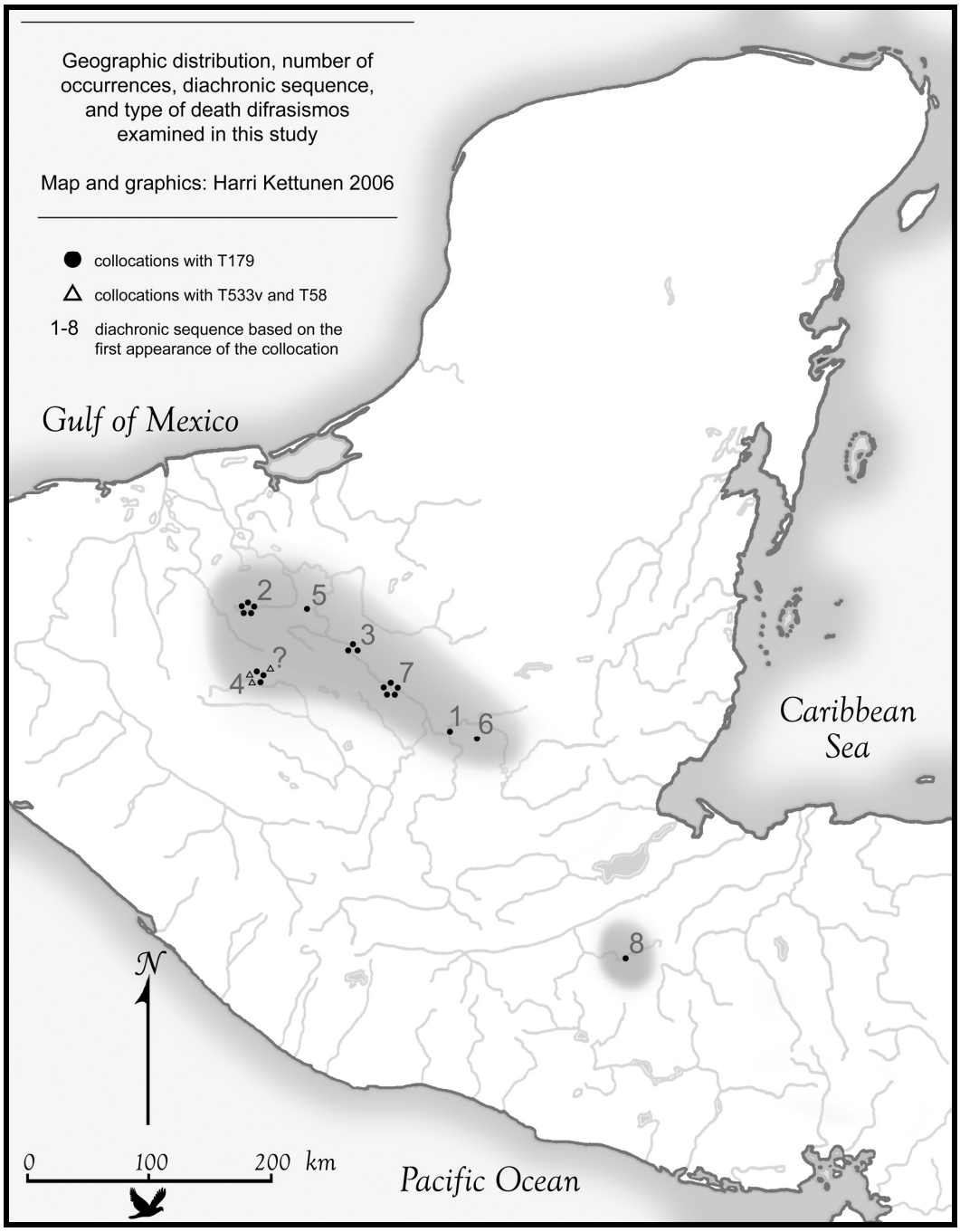
Rendition:	Text:	Transcription:	Transliteration:
	ALS Stela 4: B6-A7 (Drawing by the author based on a rubbing and a photo in Graham 1972: Figs. 11 and 12)	**K'A'-yi-ya u-**T179**-IK'-li**	*k'a'ayiiy u...? ik'[i]l*
	CPN Hieroglyphic Stairway (Drawing by Linda Schele in Schele and Looper 1996: 128)	**i-K'A'-yi u-**T179**-IK'-li**	*ik'a'ay u...? ik'[i]l*
	DPL Stela 8: D10 (Adapted after a drawing by Ian Graham in Houston 1993: Fig. 4.14)	**K'A'-yi** T179**-IK'-li**	*k'a'ay ? ik'[i]l*
	PAL Palace Tablet: J10-I11 (Drawing by Merle Greene Robertson in Robertson 1985b: Fig. 258)	**K'A'-yi-ya u-**T179**-IK'-li**	*k'a'ayiiy u...? ik'[i]l*
	PAL Temple of the Inscriptions, West Panel: Q9-R10 (Drawing by Linda Schele in Schele 1982: 135)	**i-K'A'-yi u-**T179**-IK'-li**	*ik'a'ay u...? ik'[i]l*
	PAL Temple XVIII Stucco: pC2-pD2 (Drawing by Linda Schele in Schele 1982: 136)	**i-K'A'-yi u-**T179**-IK'-li**	*ik'a'ay u...? ik'[i]l*
	PAL Palace, House C, Eave: I1 (Drawing by Linda Schele in Schele 1982: 137)	T179**-IK'**	*? ik'*
	PAL Tablet of the Cross: Incensario Stand: H7-G8 (Drawing by Linda Schele in Schele and Mathews 1979: Cat. No. 281)	**K'A'-yi u-**T179**-IK'-li**	*k'a'ay u...? ik'[i]l*
	PNG Lintel 3: U2-V2 (Drawing by John Montgomery in Montgomery n.d.)	**K'A'-yi ?**	*k'a'ay ...?*
	PNG Stela 7: C3 (Drawing by David Stuart in Stuart and Graham 2003: 9:41)	**K'A'?-yi-ya u-**T179?**-IK'?**	*k'a'ayiiy? u...? ik'?*
	PNG Stela 8: A23 (Modified after a drawing by David Stuart in Stuart and Graham 2003: 9:46)	**K'A'?-yi? u-**T179?**-IK'-li?**	*k'a'ay? u...? ik'[i]l*
	STN Altar 1: A4-5 (After Blom and Duby 1957: Fig. 35a)	**?-K'A'-yi u-**T533v**-ki?-? u-SAK[IK']-li?**	*?k'a'ay u...? usak ik'[i]l?*

Appendix A: Table 189: Death euphemisms in Maya hieroglyphic writing (Part II)

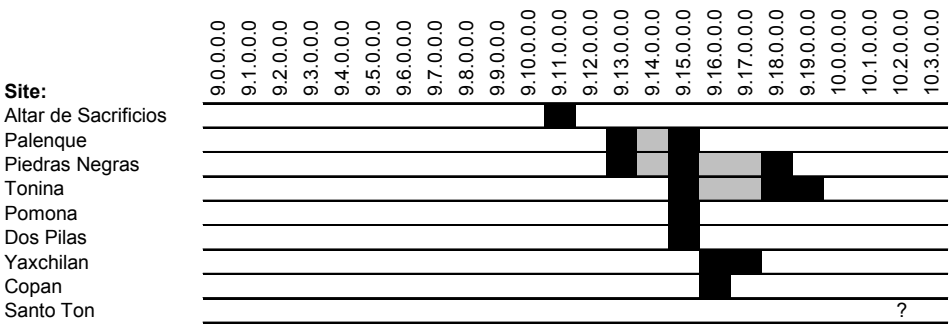
Rendition:	Text:	Transcription:	Transliteration:
	TNA Mon. 69: D1 (Drawing by Linda Schele in Schele 1982: 137)	**K'A'-yi-u-**T179**-IK'-li**	*k'a'ay u...? ik'[i]l*
	TNA Mon. 77: pA-pC (Drawing by Peter Mathews in Graham and Mathews 1996: 6:110)	**K'A'-a-yi u-**T179**-IK'-li**	*k'a'ay u...? ik'il?*
	TNA Mon. 144: D-E (Drawing by John Montgomery in Montgomery 1998)	**i-K'A'-yi? u-**T179**-IK'-li**	*ik'a'ay u...? ik'[i]l*
	TNA Mon. 165: K-L (Redrawn after a drawing by Simon Martin)	**i-k'a-a-yi-ya u-**T533v**-SAK-li-IK'**	*k'a'ayiiy u...k sak ik'[i]l?*
	PNK (TNA) Collections, Altar 1 (a.k.a. MNAH Disk, T-49, Altar 8): G-I (Drawing by Ian Graham in Graham and Mathews 1999: 6:184)	**K'A'-yi u-**T533v**-ki SAK-IK'-li?**	*k'a'ay u...k sak ik'[i]l?*
	YAX Lnt. 27: F2 (Drawing by the author based on a drawing and photograph by Ian Graham)	**K'A'-yi u-**T179**-IK'**	*k'a'ay u...? ik'*
	YAX Lnt. 27: A2-B2 (Drawing by the author based on a drawing and photograph by Ian Graham)	**K'A'-yi u-**T179**-IK'-li**	*k'a'ay u...? ik'[i]l*
	YAX Lnt. 28: S1b-T1 (Adapted after a drawing by Ian Graham in Graham and von Euw 1977: 3:61)	**K'A'?-yi u-**T179**-IK'-li**	*(k'a'a)y u...? ik'[i]l*
	YAX Lnt. 59: L1-M1 (Adapted after a drawing by Ian Graham in Graham 1982: 3:131)	**K'A'-yi u-**T179**-IK'-(li)**	*k'a'ay u...? ik'il?*
	YAX St.12: A2-B2 (Drawing by Linda Schele in Tate 1992: Fig. 137a)	**K'A'-yi u-**T179**-IK'-li**	*k'a'ay u...? ik'[i]l*
	PNK (K4692) (Drawing by the author based on a photo by Justin Kerr)	**K'A'-yi u-**T179**-IK' u-ti-si**	*k'a'ay u...? ik' utis*



Appendix A: Map 11: Geographic distribution of monuments with diphrastic death euphemism collocations examined in this study



Appendix A: Map 12: Geographic distribution, number of occurrences, diachronic sequence, and type of diphrastic death euphemism examined in this study



Appendix A: Table 190: Diachronic distribution of death difrasismos in the inscriptions

Appendix A: Table 191: Dictionary entries associated with <SAK>

Language / entry:		Gloss:	Reference:
Proto-Mayan			
	*saq	blanco / white	Kaufman and Justeson 2003
Ch'orti'			
	sak	pale, gray, whitish, clear, clarified	Wisdom 1949
	saksak	white, light-gray, belached, faded	Wisdom 1949
	sak nichir	flor blanca (a wild lowland tree with white odorous flowers used for decorating crosses)	Wisdom 1949
Ch'olti'			
	sak	blanco / white	Morán 1695
	sak	medisina / medicine	Morán 1695
	sak	aspero, medicina / rough, harsh, medicine	Morán 1695
Ch'ol			
	säk	limpio	Aulie and Aulie 1978
	säsäk	blanco	Aulie and Aulie 1978
Chontal			
	säk	white	Knowles 1984, Keller and Luciano G. 1997
Tzeltal			
	sak	blanco	Slocum, Gerdel, and Cruz Aguilar 1999
	sakal	blanco	Slocum, Gerdel, and Cruz Aguilar 1999
Tzotzil			
	sak	blanco, limpio, claro	Hurley and Ruíz Sánchez 1978
Itza'			
	säk	blanco / white	Hofling and Tesucún 1997
Yukatek			
	sak	blanco	Gómez Navarrete 2004
	sasak	blanco	Gómez Navarrete 2004
	saknikte'	flor de mayo (*plumeria alba*)	Gómez Navarrete 2004
Yukatek (colonial)			
	çak [sak], çaçac [sasak]	blanca cosa	Acuña 1993

Appendix A: Table 192: Dictionary entries associated with <IK'>

Language / entry:	Gloss:	Reference:
Proto-Mayan		
*'i'q'	viento / wind	Kaufman and Justeson 2003
Proto-Ch'olan		
*'ik'	air, wind	Kaufman and Justeson 2003
Ch'orti'		
ik'	air, atmosphere [used only in compounds]	Wisdom 1949
ik'ar	wind, breeze, evil wind (aigre)	Wisdom 1949
ayan umusik'	have breath, be alive	Wisdom 1949
ah yum ik'ar	wind gods	Wisdom 1949
ch'i'ih chan ik'ar	storm, hurricane (said to be caused by the passing of a chicchan)	Wisdom 1949
Ch'olti'		
ycal [ik'al]	aire / air	Morán 1695
mus-ic [musik']	alma, ánima / soul, spirit	Morán 1695
Ch'ol		
ik'	aire, viento	Aulie and Aulie 1978
Chontal		
ik'	wind, air	Knowles 1984
Tzeltal		
ik'	viento	Slocum, Gerdel, and Cruz Aguilar 1999
Tzeltal (colonial)		
yhc [ik']	viento	Ara 1986
yhc [ik']	aire	Ara 1986
Tzotzil		
ik'	aire, viento, aliento, reuma	Hurley and Ruíz Sánchez 1978
Itza'		
ik'	viento / wind	Hofling and Tesucún 1997
ik'	viento, aire, respiración, resistencia / wind, air, breath, endurance	Hofling and Tesucún 1997
ik'al	viento / wind	Hofling and Tesucún 1997
ik'il	viento de / wind of	Hofling and Tesucún 1997
Yukatek		
iik'	viento	Gómez Navarrete 2004
iik'	aire	Gómez Navarrete 2004
iik'	espíritu	Gómez Navarrete 2004
iik', múusik'	aliento	Gómez Navarrete 2004
iik', kuxtal	vida	Gómez Navarrete 2004
ch'a'iik'	respirar	Gómez Navarrete 2004
Yukatek (colonial)		
ik [ik' / iik']	aire, viento	Ciudad Real 1984
ik [ik' / iik']	el espíritu, vida, aliento	Ciudad Real 1984
ikal [ik'al / iik'al]	[e]spíritu	Ciudad Real 1984
ik, muz ik [mus ik']	aliento, resuello	Acuña 1993

Appendix A: Table 193: Dictionary entries associated with <NIK>

Language / entry:	Gloss:	Reference:
Greater Tzeltalan – Greater Q'anjob'alan – Yukatekan – Ch'olan		
*nik	flor / flower	Kaufman and Justeson 2003
Ch'orti'		
nich	flower (seldom used except with suffix –ir)	Wisdom 1949
nichir	flower(s), inflorescence of a plant, any flowering plant	Wisdom 1949
sak nichir	flor blanca (wild tree)	Wisdom 1949
war a ch'ahnah unichir	its flower(s) is growing out	Wisdom 1949
Ch'olti'		
nich	flor / flower	Morán 1695
Ch'ol		
nichim	flor, vela	Aulie and Aulie 1978
Chontal		
nich	flower, blossom	Knowles 1984
Tzeltal		
nichim	flor	Slocum, Gerdel, and Cruz Aguilar 1999
Tzotzil		
nichim	flor	Hurley and Ruíz Sánchez 1978
Itza'		
nik-te'	flor de mayo / frangipani (*Plumeria spp.*)	Hofling and Tesucún 1997
ajsäk nik-te'	flor de mayo blanca / white frangipani (*Plumeria acutifolia*)	Hofling and Tesucún 1997
Yukatek		
nik	flor	Barrera Vásquez 1980
nikte'	flor	Gómez Navarrete 2004
saknikte'	flor de mayo (*Plumeria alba*)	Gómez Navarrete 2004
Yukatek (colonial)		
nik	flor, rosa	Ciudad Real 1984
nic [nik], nicte [nikte']	"flores y rosa, de yeruas o árboles pequeños"	Acuña 1993

Appendix A: Table 194: Dictionary entries associated with <ti-si>

Language / entry:	Gloss:	Reference:
Proto-Mayan		
*kiis ~ *tziis ~ *tiis	pedo / fart	Kaufman and Justeson 2003
Proto-Ch'olan		
*tiis	pedo / fart	Kaufman and Justeson 2003
Ch'orti'		
tis	intestinal gas	Wisdom 1949
ut utis	emission of gas	Wisdom 1949
tis	pedo, ventoso	Kaufman and Justeson 2003
Ch'ol		
tis	pedo	Kaufman and Justeson 2003
Chontal		
tis	pedo, gas, flatulencia del estómago	Keller and Luciano G. 1997
tis	zumo	Keller and Luciano G. 1997
u pase u tis	se sale zumo	Keller and Luciano G. 1997
tis	rabadilla (de aves)	Keller and Luciano G. 1997
Tzeltal		
tzis	pedo	Kaufman and Justeson 2003
Tzotzil		
tzis	pedo	Kaufman and Justeson 2003
Itza'		
kis	pedo / fart	Hofling and Tesucún 1997
kis witz	vapor de la tierra, arco iris / fog rising from earth, rainbow	Hofling and Tesucún 1997
Yukatek		
kis	pedo, expulsión por el ano del gas de las vías digestivas	Barrera Vásquez 1980
Yukatek (colonial)		
ciz [kis]	"pedo, o pedos dar o peerse"	Acuña 1993

Appendix A: Table 195: Various names incorporating the nominal segment *Chan Ahk*

Transcription:			Transliteration:	Toponym:	Source:	Reference:
ma-ma-na	**CHAN-na**	**a-ku**	*Maman Chan A[h]k*	*To'ok'tuun*	Drawing 28: A5-A7 and Drawing 66: E1-F1, Najtunich	Stone (1995: Figs. 8-28 and 8-66); MacLeod and Stone (1995: Fig. 7-5)
na-si-ma-la	**CHAN**	**a-ku**	*Nasimal Chan A[h]k*	*To'ok'tuun*	Drawing 28: A5-A7, Drawing 30: A1-A3, and Drawing 66: E1-F1, Najtunich	Stone (1995: Figs. 8-28, 8-30, and 8-66); MacLeod and Stone (1995: Fig. 7-5)
TAJ	**[CHAN]AK**		*Taj[al] Chan Ahk*	(CNC)	Panel (n.a.): D4, Cancuen	Méndez Zetina (2004: 1)
AHIN	**CHAN-na**	**a-ku**	*Ahi[i]n Chan A[h]k*		?: Pomona	Boot (2002: 17)
SIY/SIH-ya	**CHAN-na**	**a-ku**	*Sihyaj Chan A[h]k*	(PNG)	Altar 4: D1-E1, El Cayo	Martin and Grube (2000: 150)
?	**CHAN**	**a-ku**	*? Chan A[h]k*	*Hiix Witz*	Pyrite disc from Burial 13, Piedras Negras	Martin and Grube (2000: 150)
"ANTLER"	**CHAN-na**	**a-ku**	*Xukub'? Chan A[h]k*	*Hiix Witz*	Hieroglyphic Stairway 2, Step VIII: H1-2, Yaxchilan	Graham (1982: 3:162); Lopes and Davletshin (2004: Fig. 5)
xu?[ku]-b'u	**CHAN?**	**AK**	*Xukub'? Chan A[h]k*	*Hiix Witz*	Hieroglyphic Stairway 3, Step V (Tread): B2a-B2b, Yaxchilan	Graham (1982: 3:171); Lopes and Davletshin (2004: Fig. 14)
u-ti-si	**CHAN**	**AK**	*Utis Chan A[h]k*	*Hiix Witz*	K4692	Kerr (n.d.a)

a. Detail from K5104 (Photo by Justin Kerr)
b. Detail from K4598 (Photo by Justin Kerr)
c. Detail from K4464 (Photo by Justin Kerr)
d. Detail from K3091 (Photo by Justin Kerr)

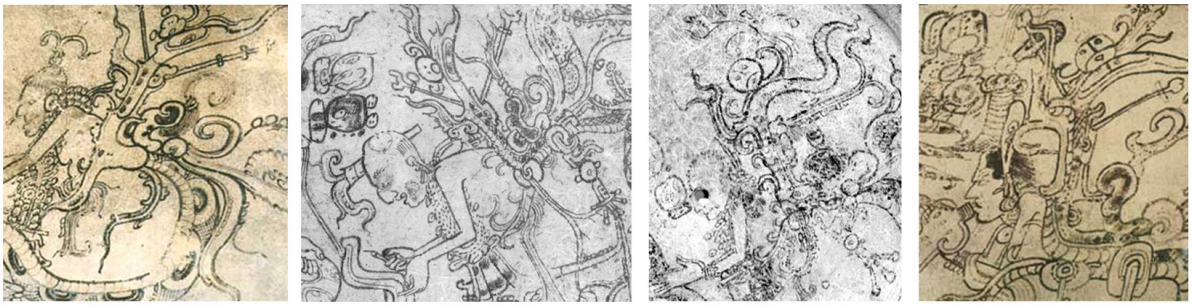
e. Detail from K5034 (Photo by Justin Kerr)
f. Detail from K1523 (Photo by Justin Kerr)
g. Detail from K4687 (Photo by Justin Kerr)

h. Detail from K3230 (Photo by Justin Kerr)
i. Detail from K3641 (Photo by Justin Kerr)
j. Detail from K5000 (Photo by Justin Kerr)

Appendix A: Figure 181: Pseudo-T535 headdress appendage motifs

a. Detail from K1256 (Photo by Justin Kerr)
b. Detail from K7794 (Photo by Justin Kerr)
c. Detail from K8727 (Photo by Justin Kerr)
d. Detail from K7523 (Photo by Justin Kerr)
e. Detail from K1815 (Photo by Justin Kerr)
f. Detail from K2067 (Photo by Justin Kerr)
g. Detail from K1384 (Photo by Justin Kerr)
h. Detail from K2572 (Photo by Justin Kerr)
i. Detail from K2284 (Photo by Justin Kerr)
j. Detail from K2213 (Photo by Justin Kerr)
k. Detail from K3150 (Photo by Justin Kerr)

Appendix A: Figure 182: Pseudo-T535 (and related) tail end appendage motifs



a. Detail from K5164 (Photo by Justin Kerr)
b. Detail from K4013 (Photo by Justin Kerr)
c. Detail from K3702 (Photo by Justin Kerr)
d. Detail from K4013 (Photo by Justin Kerr)

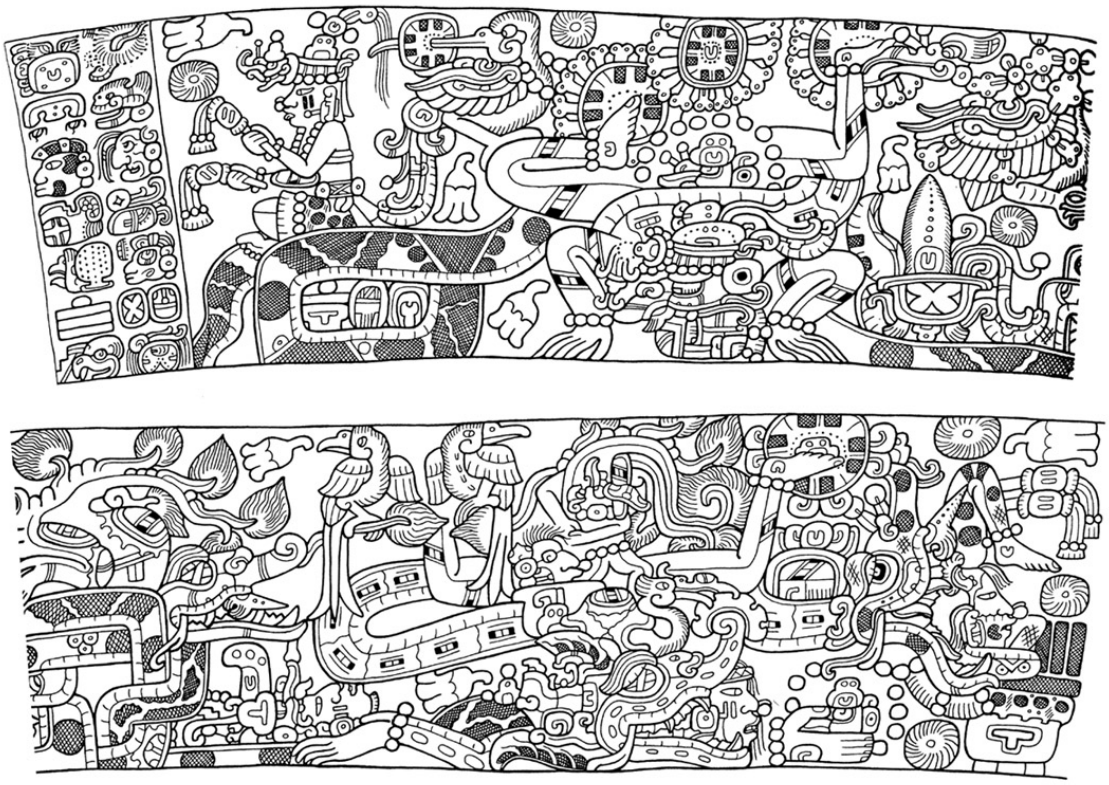
Appendix A: Figure 183: Pseudo-T533 dragon snout appendage motifs

a. Detail from K3270 (Photo by Justin Kerr)

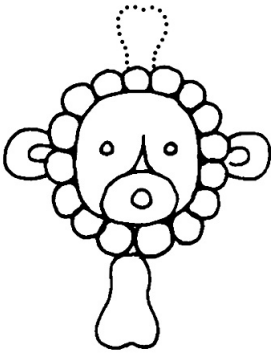
b. Detail from K4913 (Photo by Justin Kerr)

c. Detail from K4913 (adapted after a photo by Justin Kerr; image rotated 180°)

Appendix A: Figure 184: T533-style pseudo-ajaw motifs



Appendix A: Figure 185: Roll-out drawing of the "Deletaille" tripod vase (drawing by Lin Crocker in Hellmuth 1988: Fig. 4.2)



Appendix A: Figure 186: Detail from the Temple of the Foliated Cross Tablet, Palenque (Adapted after Robertson 1991: Fig. 153)

Appendix A: Figure 187: K8564 (photo by Justin Kerr)

Appendix A: Figure 188: K4151 ([rearranged after a] photo by Justin Kerr)

Appendix A: Table 196: A sample catalog of monuments with indications of potential defacement in the nasal or facial area, Part I

Site:	Site code:	Monument:	Source:	Photo:	Agent (broad):	Agent (narrow):	Defaced part:	Degree of defacement:	Nasal motif:	Stylistic date (LC):
Bonampak	BPK	Lintel 4	Proskouriakoff 1950: Fig. 44c	Giles G. Healey	human	Yajaw Chan Muwaahn I	nose	moderate	Y	9.9.0.0.0
Calakmul	CLK	Stela 51	Proskouriakoff 1950: Fig. 56	(?)	human	Yuknoom Took' K'awiil	face	moderate	n.a.	9.15.0.0.0
Cancuen	CNC	Panel	Cancuen Archaeological Project	Cancuen Project	human	Taj(al) Chan Ahk	face	high	n.a.	9.17.0.0.0
					human	Aj..? Sajal	face	high	n.a.	9.17.0.0.0
					human	Aj Tzakb'u Ajk'uhun	face	high	n.a.	9.17.0.0.0
Copan	CPN	Stela 1	Maudslay 1974 (1889-1902): Vol. I, Pl. 100	Alfred P. Maudslay	human	K'ahk' U..? Ha'? K'awiil (Ruler 12)	face	high	n.a.	9.12.0.0.0
Copan	CPN	Stela 2	Maudslay 1974 (1889-1902): Vol. I, Pl. 103	Alfred P. Maudslay	human	K'ahk' U..? Ha'? K'awiil (Ruler 12)	face	high	n.a.	9.12.0.0.0
Copan	CPN	Stela 4	Proskouriakoff 1950: Fig. 57a	(?)	human	K'ahk' U..? Ha'? K'awiil (Ruler 12)	face	moderate	n.a.	9.15.0.0.0
Copan	CPN	Stela 5, East side	Proskouriakoff 1950: Fig. 50c	(?)	human	K'ahk' U..? Ha'? K'awiil (Ruler 12)	nose	high	n.a.	9.12.0.0.0
Copan	CPN	Stela 6	Maudslay 1974 (1889-1902): Vol. I, Pl. 105	Alfred P. Maudslay	human	K'ahk' U..? Ha'? K'awiil (Ruler 12)	face	high	n.a.	9.12.0.0.0
Copan	CPN	Stela A	Maudslay 1974 (1889-1902): Vol. I, Pl. 25, 27, and 29	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	high	n.a.	9.15.0.0.0
Copan	CPN	Stela B	Maudslay 1974 (1889-1902): Vol. I, Pl. 33, 35, 36, and 39a	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	high	n.a.	9.15.0.0.0
Copan	CPN	Stela C, East side	Maudslay 1974 (1889-1902): Vol. I, Pl. 40	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	moderate	n.a.	9.15.0.0.0
Copan	CPN	Stela C, West side	Maudslay 1974 (1889-1902): Vol. I, Pl. 39b	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	moderate	n.a.	9.15.0.0.0
Copan	CPN	Stela D	Maudslay 1974 (1889-1902): Vol. I, Pl. 43 and 44	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	high	n.a.	9.15.0.0.0
Copan	CPN	Stela E	Proskouriakoff 1950: Fig. 49c	(?)	human	B'ahlam Ne'?	face	high	n.a.	9.12.0.0.0?
Copan	CPN	Stela F	Maudslay 1974 (1889-1902): Vol. I, Pl. 50 and 51	Alfred P. Maudslay	human	Waxaklaju'n Ub'aah K'awiil	nose	high	n.a.	9.15.0.0.0
Copan	CPN	Stela I	Maudslay 1974 (1889-1902): Vol. I, Pl. 63 and 64	Alfred P. Maudslay	deity / human	(?)	face	high	n.a.	9.13.0.0.0
Copan	CPN	Stela N, North side	Maudslay 1974 (1889-1902): Vol. I, Pl. 76, 78, and 80	Alfred P. Maudslay	human	K'ahk' Yipyaj Chan K'awiil	nose	high	n.a.	9.17.0.0.0
Copan	CPN	Stela N, South side	Maudslay 1974 (1889-1902): Vol. I, Pl. 78, 80, and 81	Alfred P. Maudslay	human	K'ahk' Yipyaj Chan K'awiil	nose	high	n.a.	9.17.0.0.0
Copan	CPN	Stela P	Maudslay 1974 (1889-1902): Vol. I, Pl. 86	Alfred P. Maudslay	human	K'ahk' ?..w Chan Yo(p)aat (Ruler 11)	nose	high	n.a.	9.10.0.0.0
Dos Pilas	DPL	Panel 19	Talvitie (ed.) 1997: Catalog No. 5, p. 22	Oscar Pellecer	human	?..n Ti'? K'awiil (Ruler 3)	face	high	n.a.	9.16.0.0.0
					human	K'awiil Chan K'inich?	face	high	n.a.	9.16.0.0.0
					human	(?)	face	high	n.a.	9.16.0.0.0
Edzna	ETZ	Stela 18	Proskouriakoff 1950: Fig. 46a	(?)	human	(?)	face	high	n.a.	9.12.0.0.0
Lacanha	LAC	Stela 1	Proskouriakoff 1950: Fig. 44b	Frans Blom	human	(?)	face	high	n.a.	9.8.0.0.0
Naranjo	NAR	Stela 07	Graham and von Euw 1975: 2:25	Teobert Maler	human	Itzamnaaj K'awiil	face	high	n.a.	9.19.0.0.0
Naranjo	NAR	Stela 12	Graham and von Euw 1975: 2:35	Teobert Maler	human	Itzamnaaj K'awiil	face	high	n.a.	9.19.0.0.0
Naranjo	NAR	Stela 22	Graham and von Euw 1975: 2:55	Teobert Maler	human	K'ahk' Tihliw Chan Chaahk	face	high	?	9.14.0.0.0
					human	(captive)	face	high	n.a.	9.14.0.0.0
					human head	(human head emerging from a double-headed dragon bar)	face	moderate	n.a.	9.14.0.0.0
Naranjo	NAR	Stela 30	Proskouriakoff 1950: Fig. 63a	Peabody Museum, Harvard University	human	K'ahk' Tihliw Chan Chaahk	face	moderate	Y	9.15.0.0.0

Appendix A: Table 197: A sample catalog of monuments with indications of potential defacement in the nasal or facial area, Part II

Site:	Site code:	Monument:	Source:	Photo:	Agent (broad):	Agent (narrow):	Defaced part:	Degree of defacement:	Nasal motif:	Stylistic date (LC):
Piedras Negras	PNG	Stela 05	Stuart and Graham 2003: 9:32	Teobert Maler	human	K'inich Yo'nal Ahk II	face	high	n.a.	9.15.0.0.0
Piedras Negras	PNG	Stela 13	Proskouriakoff 1950: Fig. 70b	Peabody Museum, Harvard University	human	Ha' K'in Xook	face	high	n.a.	9.17.0.0.0
Piedras Negras	PNG	Stela 25	Proskouriakoff 1950: Fig. 52a	(?)	human	K'inich Yo'nal Ahk	face	high	n.a.	9.9.0.0.0
Piedras Negras	PNG	Stela 34	Proskouriakoff 1950: Fig. 44b	Peabody Museum, Harvard University	human	Ruler 2	face	high	Y	9.12.0.0.0
Quirigua	QRG	Stela A, South side	Maudslay 1974 (1889-1902): Vol. II, Pl. 4, 5, and 6	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	nose	low	n.a.	9.18.0.0.0
Quirigua	QRG	Stela D, North side	Maudslay 1974 (1889-1902): Vol. II, Pl. 22	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	nose	low (accidental?)	n.a.	9.17.0.0.0
Quirigua	QRG	Stela E, South side	Maudslay 1974 (1889-1902): Vol. II, Pl. 27	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	nose	moderate (accidental?)	n.a.	9.17.0.0.0
Quirigua	QRG	Stela F, North side	Maudslay 1974 (1889-1902): Vol. II, Pl. 35	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	face	high	n.a.	9.17.0.0.0
Quirigua	QRG	Stela F, South side	Maudslay 1974 (1889-1902): Vol. II, Pl. 33 and 34	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	nose	moderate	n.a.	9.17.0.0.0
Quirigua	QRG	Stela K, West side	Maudslay 1974 (1889-1902): Vol. II, Pl. 47 and 48	Alfred P. Maudslay	human	K'ahk' Jol Chanaan? Yo(p)aat	nose	moderate	n.a.	9.19.0.0.0
Quirigua	QRG	Zoomorph B	Maudslay 1974 (1889-1902): Vol. II, Pl. 10	Alfred P. Maudslay	human	K'ahk' Tihliw Chan Yo(p)aat	nose	low	n.a.	9.18.0.0.0
Quirigua	QRG	Zoomorph P	Maudslay 1974 (1889-1902): Vol. II, Pl. 56 and 57	Alfred P. Maudslay	human	? Chan Yo(p)aat ("Sky Xul")	nose	high	n.a.	9.18.0.0.0
Ucanal	UCN	Stela 4	Proskouriakoff 1950: Fig. 76a	(?)	human	? Sihyaj K'in Chaahk	face	high	n.a.	10.1.0.0.0
Xcalumkin	XLM	South Building of Glyphic Group, Panel 5	Proskouriakoff 1950: Fig. 95e	(?)	human	Kit Pa'	face	high	n.a.	9.17.0.0.0
Xcalumkin	XLM	South Building of Glyphic Group, Panel 7	Proskouriakoff 1950: Fig. 95f	(?)	human	Kelem B'atuun (Kit Pa'?)	face	high	n.a.	9.17.0.0.0
Xcalumkin	XLM	South Building of Glyphic Group, West interior jamb	Proskouriakoff 1950: Fig. 95b	(?)	human	(?)	face	moderate	n.a.	9.17.0.0.0
Xcalumkin	XLM	West Jamb (Jamb 1), South doorway, East chamber, Initial Series Building	Graham and von Euw 1992: 4:163	Ian Graham	human	Sajal U..? Chan Hix(n)al?	face	moderate	n.a.	9.17.0.0.0
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VI	Graham 1982: 3:159	Ian Graham	human	Itzamnaaj B'ahlam	face	high	Y	9.17.0.0.0
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VII	Graham 1982: 3:160-161	Ian Graham	dwarf	Aj ? Ch'at No..?	face	high	?	9.17.0.0.0
					dwarf	? No..? Ek' ?? Chan	face	high	?	9.17.0.0.0
					human	Yaxuun B'ahlam	face	high	Y	9.17.0.0.0
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VIII	Graham 1982: 3:162	Ian Graham	human	Yaxuun B'ahlam	face	high	n.a.	9.17.0.0.0
Yaxchilan	YAX	Lintel 25	Schele and Miller 1986: Pl. 63	Justin Kerr	human	Ixik K'ab'al Xook??	nose	moderate (accidental?)	N	9.15.0.0.0
PNK	PNK	Site Q Ballplayer Panel 1	Schele and Miller 1986: Pl. 101	Justin Kerr	human	(?)	face	high	n.a.	9.13.0.0.0
					human	Chak ? Yuk(noom?)	face	high	n.a.	9.13.0.0.0

APPENDIX B: CODES FOR ARCHAEOLOGICAL SITES[193]

Abaj Takalik	ABJ	Copan	CPN	Ichmul	ICL
Acanceh	ACC	Corozal	CRZ	Ichpaantun	ICP
Acanmul	ACN	Cozumel	COZ	Idzteil	IDZ
Acte	ACT	Cumpich	CPH	Ikil	IKL
Actuncan	ATU	Dos Pilas	DPL	Itsimte-Sacluk	ITS
Aguas Calientes	AGC	Dzehkabtun	DZK	Itzan	ITN
Aguateca	AGT	Dzibilchaltun	DBC	Itzimte-Bolonchen	ITB / ITZ
Almuchil	AMC	Dzibilnocac	DBN	Ixkun	IXK
Altamira	ALM	Dzilam	DZL	Ixlu	IXL
Altar de Sacrificios	ALS	Dzitbalche	DZT	Ixtelha	IXH
Altun Ha	ALH	Dzotchen	DZO	Ixtonton	IXT
Anonal	ANL	Edzna	ETZ	Ixtutz	IXZ
Arroyo de Piedra	ARP	Ek Balam (Ekbalam)	EKB	Izapa	IZP
Bakna	BKN	El Amparo	AMP	Jaina	JAI
Balakbal	BLK	El Baúl	BUL	Jimbal	JMB
Balamku	BMK	El Caribe	CRB	Joloniel	JOL
Balamtun	BLM	El Cayo	CAY	Jonuta	JNT
Becan	BCN	El Cedral	CDR	Kabah	KAB
Bejucal	BJC	El Chal	CHL	Kaminaljuyu	KJU
Bonampak	BPK	El Chicozapote	CZP	Kana	KNA
Buenavista del Cayo	BVC*	El Chorro (Petexbatun)	CRO	Kanki	KNK
Calakmul	CLK	El Encanto (Peten)	ENC	Kaxuinic	KAX
Campeche	CMP	El Excavado (Petexbatun)	EXC	Kayal	KYL
Canancax	CNX	El Juleque (Peten)	JUL	Kendal	KND
Cancuen	CNC	El Mirador	MRD	Kichpanha	KCP
Cansacbe	CNS	El Pabellon	PAB	Kinal	KNL
Caracol	CRC	El Palma	PMA	Kiuic	KUC
Cenotillo	CNT	El Palmar	PLM	Kohunlich	KHN*
Chacchoben	CHB	El Pato	PAT	Kom	KOM
Chalchuapa	CLC	El Peru	PRU	La Amelia	AML
Chapayal	CPL	El Porton	PRT	La Corona	CRN
Chiapa de Corzo	CPC	El Porvenir	PVR	La Esperanza	ESP
Chicanna	CHC	El Retiro	RTR	La Florida	FLD
Chichen Itza	CHN	El Temblor	TMB	La Honradez	HRZ
Chichmul	CMU	El Tortuguero	TRT	La Lagunita	LGT
Chihuahua	CHA	El Zapote	ZAP	La Mar	MAR
Chilib	CLB	El Zotz	ZTZ	La Milpa	MLP
Chinaja	CNJ	Finca Encanto (Chiapas)	FNC	La Montura	MTR
Chinikiha	CNK	Flores	FLS	La Naya	NAY
Chinkultic	CKL	Golonton	GLN	La Pasadita	PSD
Chochkitam	CKM	Guaquitepec	GQT	La Pochitoca	PCT
Chocola	CCL	Halakal	HLK	La Rejolla	REJ
Chuctiepa	CTP	Halal	HLL	La Sufricaya	SUF
Chunhuitz	CNZ	Haltunchon	HLT	Labna	LAB
Cival	CVL	Hobomo	HBM	Lacanha	LAC
Coba	COB	Hokeb Ha	HKB	Laguna Perdida	LGP
Comalcalco	CML	Huacutal	HUA	Laguneta Bolon	LGB
Comitan / Sacchana	CMT / SCN	Huntichmul	HNT	Lamanai	LMN
Consacbe	CSB	Ichmac	ICC	Las Pilas	PIL

[193] Based on Graham (1975: 23-24), Graham and Mathews (1999:187-189), and Helmke 1997. Additional codes of archaeological sites examined in this study that are absent in Graham (1975) and Graham and Mathews (1999), but present in Helmke (1997), are marked with an asterisk (*).

Loltun	LOL	Pomona (Belize)	PMB	Tres Islas	TRS
López Mateos	LPM	Pomoná (Tabasco)	PMT	Tulum	TUL
Los Alacranes	ALC	Pomuch	PMC	Tunkuyi	TUN
Los Higos	HIG	Pook's Hill (Belize)	PKH	Tzendales	TZD
Lubaantun	LBT	Punta de Chimino	PCH	Tzibanche	TZB
Machaquila	MQL	Pusil	PSL	Tzum	TZM
Managua	MNG	Pusilha	PUS	Tzuncal	TZN
Mario Ancona	MNC	Quirigua	QRG	Uaxactun	UAX
Mayapan	MPN	Resbalón	RSB	Uaymil	UYM
Metate con Glifos	MTT	Río Amarillo	RAM	Ucanal	UCN
Miraflores (Chiapas)	MRF	Río Azul	RAZ	Ukum	UKM
Mopila	MPL	Río Bec	RBC	Uolantun	UOL
Moral (Morales)	MRL	Río Michol	RMC	Uxbenka	UXB
Motul de San José	MTL	Sacchana	SCN	Uxmal	UXM
Mountain Cow (Tzimin Kax)	MCW	Sacnicte	SNT	Uxul	UXL
Mucaancah	MUC	Sacul	SCU	Wakahtal	WKT
Mulchic	MLC	Salinas de los Nueve Cerros	SAL	Xburrotunich	XBR
Muluch Tsekel / Muluch Tsekal	MLS	San Clemente	SCM	Xcalumkin	XLM
Muñeca, La	MCA	San Diego	SDG	X'Castillo	XCS
Na Rey	NRY	San Jose (Belize)	SJS	Xcocha	XCA
Naachtun	NCT	San Lorenzo (Campeche)	SLM	Xcochkax	XKC
Nadzcaan	NDZ	San Lorenzo (Chiapas)	SLS	Xcorralche	XCR
Najtunich (Naj Tunich)	NTN	San Pedro (Campeche)	SPD	Xculoc	XCL
Nakbe	NKB*	Santa Bárbara (El Paraíso)	SBB	Xkichmook	XKM
Nakum	NKM	Santa Elena Balancan	SEB	Xkombec	XKB
Naranjo	NAR	Santa Elena Poco Uinic	SEP	Xmakabatun	XMK
Nimli Punit	NMP	Santa Rita (Campeche)	SRT	Xnaheb	XNH
Nohmul (Belize)	NHM	Santa Rita Corozal	SRC	Xnucbec	XNC
Nohpat	NPT	Santa Rosa Xtampak	SRX	Xpulyaxche	XPL
Nohsayab	NSY	Santo Ton	STN	Xtelhu	XTH
Ojo de Agua	OAG	Sayil	SAY	Xultun	XUL
Okop	OKP	Seibal	SBL	Xunantunich	XUN
Oxkintok	OXK	Simojovel	SMJ	Xupa	XUP
Oxlahuntun	OXL	Sisilha	SIS	Xutilha	XTL
Oxpemul	OXP	Tabi	TBI	Yakalxiu	YKL
Pacbitun	PAC	Tamarindito	TAM	Yalcabakal	YLC
Padre Piedra	PDR	Tayasal	TSL	Yaleltsemen	YLS
Pajaral	PJR	Telantunich	TLT	Yaltutu	YLT
Palenque	PAL	Teleman	TMN	Yaxche Xlabpak	YXX
Panhale	PNH	Tenam Puente	TNP	Yaxchilan	YAX
Pantaleón	PNT	Tenam Rosario	TNR	Yaxcopoil	YXP
Pasión del Cristo	PCR	Tikal	TIK	Yaxha	YXH
Pechal	PCL	Tila	TLA	Yaxhom	YXM
Pestac	PST	Tintal	TNT	Yaxuna	YXN
Pie de Gallo	PDG	Tohcok	TCK	Yula	YUL
Piedra Labrada	PLB	Tonala	TNL	Yumkax	YUM
Piedras Negras	PNG	Tonina	TNA	Zacpeten	ZPT
Pixoy	PIX	Topoxte	TPX	Zapote Bobal	ZPB
Polol	POL	Tres Caobas	TCB		

APPENDIX C:
AN ANNOTATED CATALOG OF NASAL MOTIFS IN THE CERAMIC CORPUS

PROVENIENCE, REGIONAL STYLE, SURFACE TREATMENT, VESSEL SHAPE, PHASE DATING, MATERIAL, AND TYPE:VARIETY DESIGNATIONS OF THE CERAMIC VESSELS:

Provenience (PR):

PNK: Provenience Not Known

Secure Archaeological Provenience:

BCN: Becan
BVC*: Buenavista del Cayo
CPN: Copan
SCU: Sacul
SBL: Seibal
TIK: Tikal
UAX: Uaxactun

Regional Style (RS):

Based on Style of Glyphs or Iconography:

(Specified in each case if identified)

TN: Toponym
NP: Nominal Phrase

Surface Treatment (ST):

(Specified in each case if recognized)

PC: Polychrome (designation used for polychrome vessels of uncertain surface treatment [e.g., black and white photos of polychrome ceramics])
CS: Codex Style (designation used for Codex Style vessels of uncertain surface treatment [based on black and white photos])

Vessel Shape (VS):

BV: Barrel-shaped Vase
BW: BoWl
CV: Cylinder Vase
DH: DisH
EF: EFfigy vessel
GS: Gourd Skeumorph
QV: Quadrangular Vase
QB: Quadrangular Box
TD: Tripod Dish
TE: TEo vase (Teotihuacan-inspired, slab-footed tripod vase)
TV: Tripod Vase

Material (M):

C: Ceramic
T: Travertine

Phase Dating (PD):

EC1: Early Classic 1 (ca. AD 280–330)
EC2: Early Classic 2 (ca. AD 330–380)
EC3: Early Classic 3 (ca. AD 380–550)
LC1: Late Classic 1 (ca. AD 550–700)
LC2: Late Classic 2 (ca. AD 700–830)
LC3: Late Classic 3 (ca. AD 830–950)

Type:Variety Determination (T:V):

(Specified in each case if identified)

T:V: Type and Variety not known or not applicable

NUMBER OF FIGURES (NF):

This designation includes all figures, whether a full figure or merely a head of an individual (human, animal or supernatural). The number of full figures or torsos is indicated without parentheses and the total number of figures (including heads and headdress figures) is indicated inside parentheses.

Figure 189: K1261: One figure or nine figures? Besides the principal figure (Animal Skull of Tikal) there is a human head (belt ornament), an avian head (headdress), two partial avian heads (headdress), a deity head (headdress), a deity head (K'awiil? scepter), and two human heads (pectorals) totaling in 9 figures (photo by Justin Kerr).

NOTA BENE (NB):

K-numbers refer to Kerr volumes (Kerr 1989, 1990, 1992, 1994, 1997, and 2000) and to other photographs taken by Justin Kerr that appear in his Database (Kerr n.d.a.) at <http://research.famsi.org/kerrmaya.html>. Page number in K-series refers to the volume and page number, respectively, and the db designation refers to the Kerr Database. Ceramic vessels that appear in the Kerr Database are first indicated (and sorted) by their K-number (whether they were published first somewhere else without K-numbers). If a given ceramic vessel was published somewhere else prior to (and in some cases after) the Kerr volumes or the Kerr Database, the source will be indicated in the Nota Bene section of the table. Also, the MS-numbers are provided in the Nota Bene section of the table.

BK-numbers refer to Schele and Miller 1986.
CRZ-numbers refer to Willey, Leventhal, Demarest, and Fash 1994.
CSU-numbers refer to Smith 1955 (Vol II).
DO-numbers refer to Coe 1975.
FAA-numbers refer to Parsons, Carlson, and Joralemon 1988.
KHM2004 refers to Mayer 2004.
LU-numbers refer to Coe 1978.
MBD-numbers refer to Robicsek and Hales 1981.
MG-numbers refer to Martin and Grube 2000.
MS-numbers refer to Maya Survey Project numbers.
MSW-numbers refer to Coe 1973.
OG-numbers refer to Coe 1982.
PMU-numbers refer to Reents-Budet 1994.
SD-numbers refer to the Linda Schele Drawing Archive (Schele n.d.)
SG-numbers refer to Robicsek 1978.
TRC-numbers refer to Culbert 1993.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
CRZ	Fig. 27	CPN		Carved-incised	CV	C	EC3	Melano Carved: Melano Variety	1
CSU	Fig. 01b	UAX		Green, pink, black and red on white stucco	TV with lid	C	EC3	Balanza Black (with secondary stucco decoration)	4 (11)
CSU	Fig. 02b	UAX	Holmul Dancer Style	Red, orange and black on cream	CV	C	LC2	Zacatel Cream-polychrome	n.a.
CSU	Fig. 03c	UAX		Red, orange and black on cream	TV	C	LC3	Joyac Cream-polychrome	n.a.
CSU	Fig. 03e	UAX		Red and black on orange	BW	C	EC2	Dos Arroyos Orange-polychrome	3?

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1.	round	round	touching the nose	humanlike figure	Description of the vessel provided in Willey, Leventhal, Demarest, and Fash (1994: 27): "Cat[alog] No. 1-319, Operation 19(C), Special Find 59, CV-20, Level 6. This vessel was found in Level 6 of a deep trench through Structure A, CV-20. It was the burial furniture associated with Burial 16, CV-20. This vessel is a carved cylinder jar with a carved and incised decoration on one side. Vessel dimensions are as follows: Height: 15.2 cm, Orifice diameter: 14.3 cm, Basal diameter: 13.1 cm, Ring base diameter: 10.8 cm. The outline of this vessel is slightly constricted toward the midpoint – bulging below this and flaring toward the rim. Wall thickness is 5 to 6 mm. The ring base is extremely low, only 2 to 3 mm in height. The walls of this vessel break in sharply to the base about 2 cm from the bottom of the jar. The exterior of the vessel has a high polish. This polish extends at least halfway down the interior wall with the lower interior sections and the bottom only smoothed. […] The plain, lower part of the vessel has been covered with a very thin layer of stucco or plaster and then painted green. […]"
2.	2 round	2Ro	touching the nose	humanlike figure	Description of the vase provided by Smith (1955, Vol II, Fig. 1): "Burial A31 […], Tzakol 3, cylinder tripod and apron cover, slipped and polished black, stuccoed and painted. Interior crazed. Base well smoothed but unslipped. Lip diam. 15.2 cm., base diam. 14.9 cm., height including feet 15.5 cm., wall thickness .45 cm. Hollow slab feet each with square "window" vent, coated with white stucco and tinted yellow (Ochraceous Buff). Exterior of wall bears coating of white stucco on which were applied two rectangular pink (Pinkish Vinaceous) panels, after which rest of wall was painted green (Rejane Green) overlapping the pink. Black vertical glypth [*sic*] bands separate the panels, interiors of which bear elaborate decoration, with details in white, red (Vinaceous Rufous), and black. Figures and glyphs […] all black-outlined. The cover, like the feet, was coated with white stucco and tinted yellow." Note the hand position (touching the nasal motif) of the first figure on the left in the drawing. See also Taube 2003: Fig. 11.6c.
3.	2 round	2Ro	touching the nose	humanlike figure	
4.	2 round	2Ro	touching the nose	humanlike figure	
5.	2 round	2Ro	touching the nose	humanlike figure	
6.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
7.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
8.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
9.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
10.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
11.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
12.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
13.	2 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
14.	ds	ds	front of the nose	humanlike figure	Description of the vase provided by Smith (1955, Vol. II, Fig. 2): "Tepeu 2, cylindrical vase, red-orange-and-black-on-cream. Decoration: Interior, none and no slip. Exterior, may be a consultation scene between a dwarf and standing figure as central wall motif; broad red stripe as basal border. Costume: Dwarf, headband, disc earplug, single choker of beads, single-row bead bracelet, belt with aprons, single-row bead and anklet. Large figure, feathered (?) cape, arm band, bracelet, band below knee, anklets." Compare to K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
15.	2 bones	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	Description of the vase provided by Smith (1955, Vol. II, Fig. 3c): "Burial A43 […], Tepeu 3, cylindrical tripod vase, red-orange-and-black-on-cream. Interior and base smoothed but unslipped. Hollow feet suggested by round welding-marks. Decoration: Exterior, red lip and basal border; functional orange glyph band […] outlined in red encircling upper wall; three quatrefoil medallions reserved in cream slip and surrounded by irregular concentric circles reserved in cream slip form part of central wall decoration framed by paired horizontal red lines joined by a series of red oblique lines; medallions contain curvilinear red design, possibly conventionalized serpent head."
16.	round	disc	touching the nose	humanlike figure	Description of the bowl provided by Smith (1955, Vol. II, Fig. 3e): "Burial 131 […], Tzakol 2, basal-flange bowl, red-and-black-on-orange. Decoration: Interior, two parallel horizontal red lines below a black lip border; floor has border of paired black lines framing a series of alternating red and black step-and-angular-scrolls which encloses a standing human figure […]. Exterior, black lip border, two elongated human figures separated by fencelike panels form central wall band; flange, a band of alternating red and black panels."

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
CSU	Fig. 07c	UAX		Black on orange	disc-shape cover or plaque	C	EC3	Pita Incised	1
CSU	Fig. 10s	UAX		Molded-carved	BV	C	EC3	Pabellon Molded-carved [Modeled-carved]	4 (6)
CSU	Fig. 13a	UAX		Gouged-incised	BW	C	EC3	Urita Gouged-incised	3
CSU	Fig. 28a:5	UAX		Red, black and gray on orange	BW	C	EC3	Dos Arroyos Orange-polychrome	n.a.
CSU	Fig. 28a:9	UAX		Red, black and gray on orange	BW	C	EC2	Dos Arroyos Orange-polychrome	1
CSU	Fig. 37a:9	UAX		Red and black on Vinaceous Tawny	TD	C	LC2	Zacatel Cream-polychrome	n.a.
CSU	Fig. 66b:7	UAX		Molded-carved	BV	C	LC3	Pabellon Molded-carved [Modeled-carved]	n.a.
CSU	Fig. 72f	UAX		Red, orange and black on buff	TD	C	LC1	Sibal Buff-polychrome	10
CSU	Fig. 72j	UAX		Red and black on orange	TD	C	LC1	Saxche Orange-polychrome	1
CSU	Fig. 76b:5	UAX		Red and black on orange	DH	C	EC2	Dos Arroyos Orange-polychrome	
K0097	db	PNK	Tikal Dancer Style	Red, black and cream on orange?	DH? / TD?	C	LC1	T:V	1
K0114	Vol.1:10	PNK		PC	CV	C	LC2	T:V	10 (13)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
17.	3pm	3pm	touching the nose	deity head	Description of the artefact provided by Smith (1955, Vol. II, Fig. 7c): "Burial A22, Tzakol 3 […] Orange disc-shape cover or plaque unslipped but polished. Groove-incised quatrefoil medallion enclosing human head on one side; Serpent X painted in black on the other."
18.	sc w/f	sc w/f	touching the nose	humanlike figure	Description of the vase provided by Smith (1955, Vol. II, Fig. 10s): "Burial A41, Tepeu 3 […] Fine Orange barrel-shape vase […], ring-stand base, decorated with preslip single groove encircling vessel just below lip and central wall band of carved panels enclosing groups of two seated figures, separated by vertical bands of incised ovoids with a possibly functional glyph band […] for upper border."
19.	sc w/f	sc w/f	touching the nose	humanlike figure	
20.	2 round	2Rp	touching the nose	humanlike figure	Description of the bowl provided by Smith (1955, Vol. II, Fig. 13a): "Burial C2, Tzakol 3. Round-side black bowl, postslip-prepolish gouged-and-incised. Base is flat, ringed with groove. All surfaces slipped, burnished, and crazed. Decoration: Three medallion panels on exterior central wall enclosing human heads with elaborate headdress."
21.	round	disc	touching the nose	humanlike figure	
22.	unc.	unc.	touching the nose	humanlike figure	
23.	3pm	3pm	touching the nose	human head?	Description of the bowl provided by Smith (1955, Vol. II, Fig. 28a:5): "Tzakol 3 [basal-flange bowl], red-black-and-gray-on-orange. Human with large nose blob and elaborate headdress."
24.	round	disc	touching the nose	humanlike figure	Description of the bowl provided by Smith (1955, Vol. II, Fig. 28a:9): "Tzakol 2 [basal-flange bowl], red-black-and-gray-on-orange. Humans separated by fence panels; triangle and U band on flange."
25.	4pm	4pm	front of the nose	deity head	Description of the plate provided by Smith (1955, Vol. II, Fig. 37a:9): "[Tepeu 2, basal-flange tripod plate] Red-and-black-on-cream. Red lip stripe and horizontal black lines framing central wall design, which includes "ram horn" scrolls, Ahau glyph, St. Andrew's crosses, possible human-head mask, circles, discs, part-discs, U-borders and fringes; notched flange."
26.	round w/f	round w/f	touching the nose	humanlike head	Description of the vessel fragment provided by Smith (1955, Vol. II, Fig. 66b:7): "[Tepeu 3 vessel fragment] Barrel-shape vase with ring-stand base (?), carved Fine Orange. Bearded human head and elaborate scrollwork."
27.	knot w/f?	knot w/f?	touching the nose	deity	Description of the vessel provided by Smith (1955, Vol. II, Fig. 72f): "[Burial A4, Str. A-I, Tepeu 1 Mortuary vessel] Basal-ridge tripod, red-orange-and-black-on-buff. Hollow cylindrical flat-bottom feet, two vertical ovoid side vents, single clay pellet. Slipped on interior, exterior down to ridge; burnished on interior only. Base is unslipped and gently convex. Decoration: Interior only, border half red stripe and half jaguar-skin band, a glyph band parallels the red stripe and a broad red stripe parallels the jaguar-skin band, framed by paired black lines; floor has a very complicated design, probably a ceremonial grouping with central figure resting upside down on his forearms, being pounced upon by a jaguar from either side. [...]"
28.	knot w/f?	knot w/f?	touching the nose	deity	
29.	knot w/f?	knot w/f?	touching the nose	deity	
30.	knot w/f?	knot w/f?	touching the nose	deity	
31.	knot w/f?	knot w/f?	touching the nose	deity	
32.	unc.	unc.	touching the nose	humanlike head	(=Morley 1946: Fig. 51, p. 397) Description of the vessel provided by Smith (1955, Vol. II, Fig. 72j): "[Burial A10, Str. A-I, Tepeu 1 Mortuary vessel] Basal-ridge tripod plate, flat base, red and black-on-orange. Hollow feet, broken off flush to base. Slipped, burnished on interior only. Decoration: Interior only, black lip followed by broad then narrow stripe encircling wall. Floor framed by the narrow red stripe depicts a very much befeathered head in profile with shuttlecock nose ornament and disc earplug."
33.	unc.	unc.	touching the nose	humanlike figure	For the general description of the bowl, see CSU: Fig. 3e. Description of the interior provided by Smith (1955, Vol. II, Fig. 76b:5: "red-and-black-on-orange, including black lip and band of alternating red and black steps-and-angular-scrolls framed by black lines enclosing a personnage centered on floor who has Chipoc-style headdress, large nose blob, wristlets, and anklets."
34.	round	oval	touching the nose	humanlike figure: Maize God?	Compare the scene to K1271, K5375, K5379, K5880, K7266, and K8593.
35.	2 bones	BO2	touching the nostrils	anthropomorphic dragon	Humanlike head coming out from the mouth of a dragon head is the only humanlike figure/deity with a standard nasal motif. The figure sitting in the middle has a zoomorph head with two bones as a nasal motif (i.e., a nasal motif with a nasal motif). The uncommon zoomorph head might be analogous to dragon snout nasal motifs found elsewhere in Maya art (ceramic scenes included) but the composition is rather unorthodox and unique. Consequently, the possibility of overpainting cannot be ruled out. Note also the sc-type motif below the maxilla of the dragon snout headdress.
36.	2 bones	BO2	touching the nostrils	dragon head: (part of the structure)	
37.	2 bones	BO2	touching the nostrils	dragon head: (nasal motif)	
38.	ds	ds	touching the nose	humanlike figure	
39.	sc	sc2	front of the nose	humanlike head: Maize God head?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0413 / K0415	Vol.5:728 / db	PNK	Chama Style?	Red, black and cream on orange	CV	C		Chama Polychrome: Orange-slipped Variety	12 (16)
K0501	db	PNK		Red, cream and black on pink	CV	C	LC2	T:V	8 (16)
K0504	Vol.5:729	PNK	Naranjo?	Red, orange and black on cream	CV	C	LC2	T:V	3
K0505	Vol.1:15	PNK		Red, orange and black on cream	CV	C	LC2	T:V	2
K0511	db	PNK	Codex Style	Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	13 (14)
K0512	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)
K0516/ K1208	db	PNK		Black, red and orange on cream	CV	C	LC2	T:V	3
K0517	db	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	3 (7)
K0521	db	PNK	Codex Style / *Chatahn*	Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
40.	dnm	dnm	through the nose	human figure	The principal figure is the only one with a standard nasal motif in the scene (besides the 2 bones of the zoomorph head and the dnm-type nasal motif [actual nose ornament] of the first figure on the left).
41.	2-part	2-part	front of the nose	human figure?	
42.	2 bones	BO3	touching the nostrils	zoomorph head	
43.	bf	bf	touching the beak	bird	(=LU16, p. 109-110 & MBD, Fig. 30b, p. 129)
44.	round	ab	front of the nose	deity	
45.	bone	BO2	touching the nose	deity head: Quadripartite Monster	
46.	ds	ds	touching the nose	deity head: Witz Monster snout	
47.	ds	ds	touching the nose	deity head: Witz Monster snout	
48.	ds	ds	touching the nose	deity: God N?	
49.	ds	ds	touching the nose	deity: Jaguar God of the Underworld	
50.	bone	BO4	touching the nostrils	deity head: (headdress)	(=LU7, p. 52 & MBD, Fig. 40b, p. 136) The nasal motif of the figure facing Itzamnaaj is the only example of this type of nasal motifs in the ceramic corpus examined. The shape of the motif is comparable to the (other) representation of waterlilies on Maya ceramics. Cf. K1208, K1218, K1225, K1301, K1392, K1812, K1892, K1941, K2717, K2799, K3034, K3036, K3324, K3640, K4477, K4957, K5073, K5628, K5769, K5799, K6394, K6395, K6994, K7146, K7287, K7979, K7980, K8252, K8278, K8621, K8624, K8649, and K8653. Note also that on K1218 a humanlike head is portrayed as part of the waterlily blossom with the waterlily pad touching its nose. Compare also to the nasal motifs on K1387 and K1388 and to the headdress ornaments on K1392.
51.	2-part	2-part	front of the nose	deity: Itzamnaaj	
52.	unc.	unc.	touching the nose	humanlike figure	
53.	round	oval	front of the nose	humanlike figure (f): Moon Goddess	
54.	round	round	touching the nose	anthropomorphic monkey	See the cloth in the hand of the figure and compare it to the “knot w/f” nasal motif.
55.	2-part w/f	2-part w/f	touching the nose	deity	(=LU1, p. 19-20; MS1404; PMU, p. 39; MBD1, p. 15 & MSW42, p. 91; Current location: Princeton Art Museum, Princeton)
56.	2 round	2Ro	touching the muzzle	Waterlily Jaguar?	
57.	2 round	2Ro	touching the muzzle	Waterlily Jaguar?	
58.	scroll	scroll	front of the nose	humanlike figure: Ju'n Ajaw?	(=LU2, p. 23-25; MBD70, p. 58 & MSW43, p. 94; Current location: Princeton Art Museum, Princeton)
59.	sc w/f	sc w/f	front of the muzzle	Black Waterlily Jaguar	(=K1208; OG8, p. 29)
60.	4pm w/f	4pm w/f	next to the face	rabbit	
61.	sc	sc1	front of the nose	dwarf: hunchback dwarf	(=LU15, p. 103-104; MS38 & PMU, Catalog No. 52 & Figs. 5.18 & 5.19, pp. 182-183; Current location: Museum of Fine Arts, Boston; Museum No. 401.1985) Compare to CSU, Fig. 2b, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
62.	2-part	2-part	front of the nose	dwarf: 'standard' dwarf	
63.	round	round	front of the nose	humanlike figure: Maize God	
64.	sc?	sc1?	front of the nose	humanlike figure: Maize God	
65.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	(=LU4, p.37-38; MBD21, p. 22; BK, Pl. 1 & MSW45, p. 98; Current location: Metropolitan Museum of Art, New York)

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0530	db	PNK	Naranjo Area Style? NP: *Chak Ch'ok*	PC	CV	C	LC1	T:V	14 (16)
K0531	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K0555	db	PNK		PC	CV	C	LC2	T:V	10
K0556	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (3)
K0559	db	PNK		PC	CV	C	LC2	T:V	3 (5)
K0578	db	PNK	Chama Style	PC	BW?	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K0595	db	PNK	NP: *Chak Ch'ok*	PC	CV	C	LC2	T:V	8
K0620	Vol.1:22	PNK	Naranjo Area Style	Red, orange and gray on cream	BW	C	LC1	T:V	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
66.	round	round	front of the nose	deity	(=LU11, p. 79-80) See also the mirror with the motifs. Note that none of the 10 humanlike (deity?) figures in the scene possess a nasal motif and all of the figures with archetypal deity heads (save one) have a nasal motif.
67.	round	round	touching the nose	deity	
68.	round	round	touching the nose	deity	
69.	round	round	front of the nose	deity head	
70.	round	round	touching the nose	deity head: (part of the structure)	
71.	bone	BO2	touching the nostrils	dragon: Deer Dragon	(=LU3, p. 29-32 & MBD33, p. 26; Current location: Brooklyn Museum, New York)
72.	2 round	2Rp	front of the nostrils?	toad	
73.	ti	ti	touching the beak	avian anthropomorph	(=LU8, p. 61) The motif in question (touching the beak of the anthropomorphic bird) is in all likelihood the integral “ti” motif of the vulture head. Compare the scene to K4336.
74.	sc	sc1	front of the nose	deity: Death God / God A'	(=LU5, p. 43-44 & MBD34, p. 26)
75.	2 bones	BO2	touching the nostrils	dragon	
76.	2 bones	BO4	touching the nostrils	dragon head: (necklace)	
77.	2-part	2-part	front of the nose	humanlike figure: Moon Goddess	(Current location: Museum of Fine Arts, Boston) Note also the 2-part motifs on the bench.
78.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	(=LU10, p. 73-74; MS1392 & PMU, Catalog No. 90 & Fig. 6.50, p. 279) Note also the 2-part w/f-type motif below the maxilla of the deity headdress.
79.	sc w/f	sc w/f	front of the nose	deity	(=LU12, p. 85-86 & MDB, Fig. 13a, p. 112; Current location: Museum of Fine Arts, Boston) See also the cheek of the person emerging from the maw of the dragon: double 2-part motif?
80.	2 bones	BO2	touching the nostrils	dragon: Dragon with piscine attributes	
81.	mo	mo	front of the maxilla	fish	
82.	2nm	2nm-2-part	both sides of the nose	humanlike figure: Maize God?	
83.	4pm	4pm	front of the nose?	avian zoomorph	(=MS200 & PMU, Fig. 5.46, p. 205; Current location: Duke University Museum of Art, Durham; Museum number 1978.17.4) See also the necklaces. Compare to K621 and K622.
84.	4pm	4pm	front of the nose?	avian zoomorph	
85.	2 bones	BO1	touching the nostrils	dragon head	
86.	2 bones	BO1	touching the nostrils	dragon head	
87.	2 bones	BO3	touching the nostrils	feathered dragon wing	
88.	2 bones	BO3	touching the nostrils	feathered dragon wing	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0621	Vol.1:23	PNK	Naranjo Area Style	Red, black, orange and gray on cream	BW	C	LC1	T:V	4
K0622	Vol.1:24	PNK		Red, black, orange and gray on cream	BW	C	LC1	T:V	6
K0623	Vol.1:25	PNK	NP: *Yajawte' ?..?*	Carved-incised resist ware	CV	C	LC1?	T:V	2
K0624	Vol.1:26	PNK		Red, orange and black on cream	CV	C	LC2	T:V	2
K0626	Vol.1:28	PNK		PC	CV	C	LC2	T:V	7
K0631	Vol.1:29	PNK		PC	BV	C	LC2-LC3	T:V	7

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
89.	3pm w/f	3pm w/f	touching the nose	deity head: (backrack?)	(=MS199 & PMU, Fig. 5.45, p. 205; Current location: Duke University Museum of Art, Durham; Museum number 1978.17.5) Compare to K620 and K622.
90.	round	oval	touching the nose	deity head: (backrack?)	
91.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
92.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
93.	round	round	touching the nostrils	dragon head: (headdress)	
94.	round	round	touching the nostrils	dragon head: (headdress)	
95.	3pm?	3pm?	touching the nose	humanlike figure: Maize God	
96.	round	round	touching the nose	humanlike figure: Maize God	
97.	round	round	touching the nose	humanlike figure	Compare to K620 and K621.
98.	round	round	touching the nose	humanlike figure	
99.	round	round	touching the nose	humanlike figure	
100.	knot w/f	knot w/f	touching the nose	humanlike head	
101.	knot w/f	knot w/f	touching the nose	humanlike head	
102.	bone	BO1	touching the nostrils	dragon head	
103.	2 bones	BO2	touching the nostrils	dragon head	
104.	4pm w/f	4pm w/f	front of the nose	humanlike figure	(=MS256) Compare to K6960 and K7715. Narrative? I believe that the agent in both of the scenes is the same.
105.	unc.	unc.	front of the nose	humanlike figure	
106.	2 bones	BO3	touching the beak	bird: (cormorant)	(=MBD, Fig. 53a, p. 152 & MSW25, p. 60) The deity head held by the female figure on the left side of the scene has two sc-type nasal motifs underneath the nose (snout) and mouth and one behind the back of the head.
107.	2-part	2-part	below nose / beak	deity head	
108.	sc	sc1	below nose / beak	deity head	
109.	sc	sc1	front of the nose	humanlike figure (f)	
110.	sc	sc1	front of the nose	humanlike figure (f)	
111.	sc	sc1	front of the nose	humanlike figure: Maize God?	
112.	round w/f	round w/f	touching the nose	deity	The two deities are the only figures with nasal motifs in the scene with 7 individuals. (Shape of the vase: tripod barrel-shaped vase with superior moulding and hollow-oven supports)
113.	bone	BO3	touching the nose	deity: K'awiil	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0633	db	PNK	Holmul Dancer Style / *Mutu'l* (TIK) EG, *Kaan* (CLK) EG, MQL EG	Red, orange and black on cream and remnants of stucco with blue pigment	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	6 (18)
K0681	Vol.1:35	PNK	Naranjo Area Style / NP1: *Aj Wosaaj (Chan k'atun ajaw Aj Wosaaj Sak Chuwen)* NP2: *Chan k'atun k'uhul ixik ?..? Chan ?..?* NP3: *?..? ?..kab' ? Chan Ahkul?*	PC	BW	C	LC1	Saxche Orange-polychrome	7
K0688	Vol.1:36	PNK		PC	CV	C	LC2	Too exceptional	8
K0702	Vol.1:37	PNK	Chama Style	PC	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
114.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	(=LU14, p. 97-98; MS1374 & PMU, Catalog No. 9 & Fig. 2.31, p. 62-63) Painted by Aj Maxam of Naranjo. Compare to CSU, Fig. 2b, K517, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
115.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
116.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
117.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
118.	2 bones	BO3	touching the nostrils	dragon snout: (nasal motif)	
119.	2-part	2-part	front of the nose	dwarf: hunchback dwarf	
120.	2-part	2-part	front of the nose	dwarf: 'standard' dwarf	
121.	2-part	2-part	front of the nose	dwarf: 'standard' dwarf	
122.	ds	ds	touching the nose	humanlike figure	
123.	ds	ds	touching the nose	humanlike figure	
124.	ds	ds	touching the nose	humanlike figure	
125.	2 bones	BO3	touching the nostrils	rodent? zoomorph	
126.	2 bones	BO3	touching the nostrils	zoomorph head: Witz Monster A	
127.	2 bones	BO3	touching the nostrils	zoomorph head: Witz Monster A	
128.	2 bones	BO3	touching the nostrils	zoomorph head: Witz Monster A	
129.	4pm	4pm	touching the nostrils	dragon head	Narrative? Compare the style to K1254, K1774, K2669, and K3390.
130.	2 knots w/f	2 knots w/f	touching the nose	humanlike figure	
131.	2 knots w/f	2 knots w/f	touching the nose	humanlike figure	
132.	2 knots w/f	2 knots w/f	touching the nose	humanlike figure	
133.	2 knots w/f?	2 knots w/f?	touching the nose	humanlike figure	
134.	2 bones	BO3	touching the nostrils	dragon	(=MBD, Fig. 20b, p. 119; MS1123 & PMU, Fig. 1.19; Current location: Museum of Fine Arts, Boston) The humanlike figure with a jaguar tail has a nasal motif but neither of the (other) deities (Chaahk? and Jaguar God of the Underworld) have one.
135.	2 bones	BO3	touching the nostrils	dragon	
136.	sc w/f	sc w/f	front of the nose	humanlike figure	
137.	2-part	2-part	front of the nose	deity: God L	See also the motifs in the headdresses.
138.	2-part	2-part	front of the nose	humanlike figure: Maize God?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0703	Vol.1:38	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	2 (7)
K0718	Vol.1:40	PNK		PC	CV	C	LC2	T:V	9
K0719	db	PNK	Codex Style	CS	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K0731	Vol.5:730	PNK		PC	CV	C	LC2	T:V	7
K0732	db	PNK		Incised with stucco remains	CV	C	LC2	T:V	4
K0748	Vol.1:43	PNK		PC	CV	C	LC2	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
139.	2 bones	BO1	touching the nostrils	dragon	(=MS1125) Compare to CSU, Fig. 2b, K517, K633, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
140.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
141.	2 bones	BO1	touching the nostrils	dragon snout	
142.	2 bones	BO1	touching the nostrils	feathered dragon	
143.	2 bones	BO1	touching the nostrils	feathered dragon	
144.	2 bones	BO1	touching the nostrils	feathered dragon	
145.	ds	ds	touching the nose	humanlike figure	
146.	ds	ds	touching the nose	humanlike figure	
147.	3 bones	BO1	touching the nostrils	zoomorph head: (headdress)	
148.	bone	BO1	touching the nostrils	zoomorph head: (headdress)	
149.	2 bones	BO1	touching the nostrils	zoomorph head: Witz Monster A	
150.	2 bones	BO2	touching the nose/ muzzle	animal head: (headdress)	Piedras Negras? See also the motifs around the monkey.
151.	und.	und.	front of the nose	deity: Death God?	
152.	round	round	front of the nose	human head: (severed human head)	
153.	sc	sc1	touching the nose	skeletal monkey?	
154.	sc	sc2	front of the nose	deity	(=MBD10, p. 18)
155.	2 bones	BO4	front of the nose	deity: K'awiil	
156.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
157.	sc w/f	sc w/f	front of the nose	deity	(=MBD, Fig. 59 & MS1120) Resurrection scene.
158.	sc w/f	sc w/f	front of the nose	deity	
159.	bone	BO2	touching the maxilla	toad?	The toad(?) is the only figure in the scene with a nasal motif.
160.	2nm	2nm-2-part	both sides of the nose	dragon head: (headdress)	See also the other similar motifs in the scene and compare to K624.
161.	2nm	2nm-sc1	both sides of the nose	dragon head: (headdress)	
162.	2nm	2nm-2-part	both sides of the nose	feathered dragon wing	
163.	2nm	2nm-sc1	both sides of the nose	feathered dragon wing	
164.	2-part	2-part	front of the nose	humanlike figure: Maize God?	
165.	sc	sc1	front of the nose	humanlike figure: Maize God?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0758	db	PNK		Brown, black and red on light orange	CV	C	LC2	T:V	4
K0760	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K0761	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K0762	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K0771	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K0787	db	PNK	Ik' Style	Red, black, pink, orange, gray on cream?	CV	C	LC2	T:V	4 (12)
K0791	Vol.1:49	PNK	Ik' Style NP: *Yajawte' K'inich (Kelem Ek' Waynal ajaw Yajawte' K'inich, k'uhul Ik' ajaw kalo'mte' chante' chan b'akab')*	PC	CV	C	LC2	T:V	9

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
166.	sc	sc2	front of the nose	deity head	(=MBD168, p. 183 & OG15, p. 43) Note also the other motifs in the scene.
167.	sc	sc2	front of the nose	deity head: head of the Jaguar God of the Underworld	
168.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	(=MBD64, p. 56)
169.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
170.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
171.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head (headdress)	
172.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head (headdress)	
173.	2 bones	BO2	touching the nostrils	deity: scribe	
174.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head (headdress)	(=MBD85, p. 68) Compare K761 to MBD85: traces of overpainting & deletions in K761.
175.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head (headdress)	
176.	2nm	2nm-oval	both sides of the nose	humanlike figure	
177.	2nm?	2nm-oval?	both sides of the nose?	humanlike figure	
178.	2nm	2nm-oval	both sides of the nose	humanlike figure: (torso)	(=MBD74, p. 65)
179.	2nm	2nm-oval	both sides of the nose	humanlike figure: (torso)	
180.	sc	sc2	front of the muzzle	deer head	(=MBD138, p. 167 & SG, Fig. 37; Current location: Museum of Fine Arts, Boston) See also the 3-part motifs floating around in the scene.
181.	2-part w/f?	2-part w/f?	front of the nose	deity: ? *Chamiy* (*way* / ?)	
182.	bf	bf	touching the beak	bird head: (headdress)	
183.	ds	ds	touching the nose	human figure	
184.	bf	bf	touching the beak	avian zoomorph: Tahn B'ihil Chamiy (way / Uxwitz [Caracol])	(=MBD, Fig. 22a, p. 121) The Death God (*Maab'*?) way figure is the only human-looking figure with a nasal motif out of the six human or humanlike way figures in the scene. See also the motifs on the back of the heads (or on top of the heads of headdress figures) of two human wayob.
185.	2-part w/f	2-part w/f	front of the nose	deity: *Maab'? / Ma B'ih?* (*way / Na Ho'chan*)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K0808	Vol.1:53	PNK	Chama Style?	PC	CV	C	LC2	T:V	8
K0927	db	PNK	Naranjo / *K'ahk' Tiliw, Sak Chuwen*	PC	CV	C	LC2	T:V	14
K0956	Vol.1:55	PNK		PC	CV	C	LC2?	T:V	4
K0998	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7
K1003	db	PNK	Codex Style	Black, brown and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (8)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
186.	2-part	2-part	front of the muzzle (tongue)	deer	Narrative? The individual carrying the deer is the only human figure with a nasal motif in the scene with 8 individuals (or in two sets of 4 individuals). The deer carried by the human figure with a nasal motif also has a nasal motif, but the deer carried by the individual who does not have the motif, does not possess it. (NB: part of the pot [including 3 individuals] is missing in the photo in Kerr Volume 1; see the Kerr database for a full scene).
187.	2-part	2-part	front of the nose	human figure	
188.	silk	silk	touching the nostrils	anthropomorphic deer (*way*)	(=MBD, Fig. 64, p. 191 & OG60, p. 108-109)
189.	silk	silk	touching the nostrils	deer: *Chij ? Chan* (*way / Kaan*)	
190.	silk	silk	touching the nostrils	deity: Death God / ? *Xinil Cham* (*way*)	
191.	silk	silk	touching the nostrils	deity: *Sitz' Winik* (*way*)	
192.	silk	silk	touching the nostrils	dog: *Sak Ux Ok* (*way / Ochnal*)	
193.	silk	silk	touching the nostrils	dog: *Sak Ux Ok* (*way / Ochnal*)	
194.	silk	silk	touching the nostrils	dog: *Sak Ux Ok* (*way / Ochnal*)	
195.	silk	silk	touching the nostrils	peccary: *K'ahk' We' Chitam* (*way*)	
196.	silk	silk	touching the nostrils	zoomorph (canine rodent?): *Yax Tahn Waax* (*way*)	
197.	silk	silk	touching the nostrils	zoomorph (cervine monkey): *? Chij? Maax* (*way*)	
198.	silk	silk	touching the nostrils	zoomorph (coati?): *K'ahk' Ne' Tz'uutz'* (*way*)	
199.	silk	silk	touching the nostrils	zoomorph (feline tapir): *Tihl Hix* (*way*)	
200.	round	oval	front of the nose	humanlike figure (f)	Narrative? The couple in the scene seem to be the same on both sides of the vase. Note that the male figure in the first (or the second?) scene in the series does not have a nasal motif. Is this because of the position of the hand or because (drinking from the vessel?) he lost or gained it?
201.	round	oval	front of the nose	humanlike figure (f)	
202.	round	oval	front of the nose	humanlike figure: God N?	
203.	4pm	4pm	front of the nose	deity head: Pax God head (tree)	(=MBD36, p. 27) Compare the 4pm-type nasal motif to the ear ornament of the same figure. Parts of the vase have been heavily overpainted (Kerr n.d.a.). Compare the Pax God figure to K1226, K1345, K1645, K3007, K4013, and K5053.
204.	round	oval	front of the nose?	deity head: (hacha / hand-stone)	(=MBD19, p. 22)
205.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
206.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1004	db	PNK	Codex Style / *Ik'* (MTL) EG	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	10 (12)
K1006	db	PNK	Codex Style	Black and red on cream	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1079	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K1081	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K1082	db	PNK		Red and black on orange	BW	C	LC2?	T:V	12
K1092	Vol.1:58	PNK		Red, orange and black on cream	CV	C	LC2?	Zacatel ceramic group?	10
K1116	Vol.1:59	PNK	Uaxactun-El Zotz Area Style	Red, orange, black and brown on cream	BW	C	LC1	T:V	7 (10)
K1120	Vol.1:63	PNK		Plano-Relief with gouging and incising	BW	C	LC3	T:V	4
K1152	db	PNK	Codex Style / *Chatahn*	Black, red and brown on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (5)
K1180	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
207.	ds	ds	touching the beak	bird: (cormorant?)	(=MBD186, p. 201; Current location: Museum of Fine Arts, Boston)
208.	2 round	2Rp	touching the nostrils	dragon snout: (headdress)	
209.	round	round	touching the nose	human head / torso?	
210.	round	round	touching the nose	humanlike figure (f)	
211.	sc	sc1	touching the nose	humanlike figure: Ju'n Ajaw?	
212.	4-part w/f	4-part w/f	touching the nose	humanlike figure: Yax B'ahlam	
213.	2 bones	BO1	touching the snout	serpentine dragon	
214.	bone	BO1	touching the nose / nostrils	deity: K'awiil	(=MBD4, p. 16)
215.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
216.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	(=MBD13, p. 20)
217.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	(=MBD11, 18) Compare the scene to K1198, K1813, K2067, and K7838.
218.	sc w/f	sc w/f	touching the nose	humanlike skull: (headdress)	(=MS1092 & PMU, p. 93)
219.	round	oval	touching the nose	human figure	Three individuals out of ten in the scene have a nasal motif.
220.	sc	sc2	touching the nose	human figure	
221.	und.	und.	touching the nose	human figure	
222.	round	round	touching the nose	humanlike figure	Five individuals out of seven in the scene have a nasal motif (the total number of figures is ten including two human heads and one decapitated animal).
223.	round	round	touching the nose	humanlike figure	
224.	round	round	touching the nose	humanlike figure	
225.	round	round	touching the nose	humanlike figure	
226.	round	round	touching the nose	humanlike figure	
227.	round	round	touching the nose	humanlike figure	Narrative?
228.	round	round	touching the nose	humanlike figure	
229.	round	round	touching the nose	humanlike figure	
230.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD27, p. 24)
231.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
232.	bone	BO2	touching the nostrils	zoomorph: Witz Monster C	
233.	und.	und.	touching the nose	deity	(=MBD68, p. 57)
234.	2nm	2nm-oval	both sides of the nose	deity: Maize God?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1182	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	13 (15)
K1183	Vol.1:65	PNK	Naranjo?	Red, black and cream on orange	CV	C	LC1	Saxche Orange Polychrome: Variety Unspecified	4
K1185	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K1186	Vol.1:66	PNK	Uaxactun-El Zotz Area Style	Orange, black, red and cream on light orange	CV	C	LC1-LC2	T:V	4
K1197	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K1198	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K1199	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K1201	db	PNK		Red, buff, black and orange on cream	CV	C	LC2?	T:V	3 (5)
K1202	db	PNK	Codex Style	Red and black on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	8 (10)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
235.	2nm	2nm-ds-und	both sides of the nose	humanlike figure (f)	(=MBD15, p. 20) Compare the scene to K1559, K2794, and K4012.
236.	2nm	2nm-ds-und	both sides of the nose	humanlike figure (f)	
237.	round	oval	front of the nose	humanlike figure (f)	
238.	round	oval	front of the nose	humanlike figure (f)	
239.	sc w/f	sc w/f	touching the nose	humanlike figure: Ju'n Ajaw?	(=MBD, Fig. 41a, p. 138; PMU, p. 279 & MS1126)
240.	round	oval	touching the nose	humanlike figure: Yax B'ahlam	
241.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	(=MBD69, p. 58 & MS347) Note also the 2-part w/f-type motif below the maxilla of the dragon snout headdress.
242.	2 bones	BO2	touching the nostrils	dragon snout: (headdress)	
243.	round?	round	front of the nose	humanlike figure	
244.	2nm	2nm-oval	both sides of the nose	humanlike figure: Maize God?	
245.	2 bones	BO2	touching the nostrils	deity head: Itzamnaaj / Principal Bird Deity? (headdress)	Narrative?
246.	2 bones	BO2	touching the nostrils	deity head: Itzamnaaj / Principal Bird Deity? (headdress)	
247.	sc	sc2	touching the nose	humanlike figure	
248.	sc	sc2	touching the nose	humanlike figure	
249.	sc w/f	sc w/f	front of the nose	deity: Death God / God A (way)	(=MBD30, p. 25; Mint Museum of Art, Charlotte; Museum No. 82.192.4) Heavily overpainted: Waterlily Jaguar, Chaahk, head below Chaahk, and the two hieroglyphs below Chaahk's axe are new (Justin Kerr, personal communication 2003).
250.	2 bones	BO4	touching the nostrils	deity: K'awiil	(=MBD9, p. 18) Compare the scene to K1081, K1813, K2067, and K7838.
251.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
252.	round	round	front of the nose?	humanlike head: (ear ornament)	
253.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD24, p. 23)
254.	sc w/f	sc w/f	touching the nose	deity: Death God / God A	
255.	4pm w/f	4pm w/f	front of the nose	deity	(=MBD, Fig. 17a, p. 116) NB: The vase is either heavily overpainted and fully restored or a fake.
256.	2 bones	BO3	touching the nostrils	deity	
257.	scroll	scroll	front of the nose	humanlike figure: Ju'n Ajaw?	(=MBD82, p. 67) The Maize God and Ju'n Ajaw are the only principal figures with nasal motifs in the scene; none of the six female figures have nasal motifs. Compare to K6979. Note also the motifs around the head of the Maize God and the motifs around and on top of the deity head held by one of the female figures in the scene.
258.	unc.	unc.	touching the nose	humanlike figure: Maize God	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1205	db	PNK		Red, brown, orange and black on light orange	CV	C	LC2	T:V	5 (7)
K1209	db	PNK		Red, cream, brown, orange and black on light orange	CV	C	LC2	T:V	2 (5)
K1211	db	PNK	Codex Style	Brown, red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	9+
K1214	db	PNK		Red, orange and black on cream	CV	C	LC2	T:V	2
K1217	db	PNK		Carved-Incised	TE	C	EC3	T:V	1
K1218	db	PNK		Red, cream and black on orange	CV	C	LC1	T:V	4
K1219	db	PNK	Chama Style?	Red, cream and black on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety?	2 (3)
K1220	db	PNK	Black and White Style	Black on cream with blue stucco trimmings	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1222	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K1223	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1224	db	PNK	Codex Style	Red, black and brown on cream	TV/ TD?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (9)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
259.	2 bones	BO2	touching the nostrils	deity head: (headdress)	(=OG3, p. 19) None of the principal figures possess nasal motifs.
260.	2 bones	BO2	touching the nostrils	feathered dragon: (headdress)	
261.	2 bones	BO2	touching the beak	bird head: (headdress)	(=OG11, p. 34-35 & MBD, Fig. 61[b], p. 189) Neither one of the principal figures possess nasal motifs.
262.	2-part	2-part	touching the muzzle	deer head: (headdress)	
263.	silk	silk	touching the beak	avian zoomorph	(=OG58, p. 103 & 105 & MBD55, p. 34) The nasal motif of the zoomorphic insect probably represents insect antennae.
264.	unc.	unc.	touching the nostrils	zoomorph (insect?)	
265.	3 bones	BO1	touching the nose/ muzzle?	anthropomorphic zoomorph	(=OG13, p. 39) Both nasal motifs are rather unique.
266.	unc.	unc.	touching the nose	deity	
267.	unc.	unc.	touching the nose / beak	zoomorph head	(=OG35, p. 75)
268.	unc.	unc.	touching the nose?	humanlike head	(=OG7, p. 27) According to Coe (1982: 26) “the flower is in the process of transformation into a human head in profile, with its nose and mouth pressed to the pad of the corresponding water-lily”.
269.	unc.	unc.	touching the nose?	humanlike head	
270.	2 bones	BO2	touching the nostrils	deity: K'awiil	(=OG21, p. 51) Note also the motifs in front of K’awiil’s face & the large flower arrangements on both sides of K’awiil. Heavily overpainted or a fake.
271.	2 bones	BO2	touching the nostrils	dragon head	
272.	2 bones	BO2	touching the nostrils	dragon head	
273.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
274.	2nm	2nm-oval?	both sides of the nose	humanlike figure: scribe?	(=MBD59, p. 54) Both figures have oval motifs on their cheeks and the other figure seems to have another motif front of his nose making it a 2nm-type nasal motif.
275.	round	round	touching the nose	human head?	(=MBD88, p. 69)
276.	round	round	touching the nose	humanlike figure: Maize God?	
277.	2 bones	BO4	touching the nose / nostrils	deity: Chaahk?	(=MBD149, p. 175) According to Kerr (n.d.a.) “[the] the incensario and Och Chan [are] heavily over-painted”.
278.	2 bones	BO1	touching the nostrils	dragon	
279.	2nm	2nm-oval-round	both sides of the nose	humanlike figure	(=MBD96, p. 72)
280.	2nm	2nm-oval-round	both sides of the nose	humanlike figure	
281.	round	oval	front of the nose	humanlike figure	
282.	round?	oval?	front of the nose	humanlike figure	
283.	round	round	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1225	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (5)
K1226	Vol.1:68	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (7)
K1227	db	PNK	Codex Style	Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1228	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (5)
K1229	Vol.1:69	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7 (8)
K1231	db	PNK	Codex Style / *Chatahn*	Black and red on cream	TD?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K1248	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (7)
K1250	db	PNK		Carved-Incised	CV	C	LC2	T:V	3
K1252	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1254	db	PNK	Naranjo Area Style?	Red, black, brown and gray on orange	BW	C	LC1	Saxche Orange Polychrome: Variety Unspecified	16
K1256	db	PNK		Red, black and brown on cream	CV	C	LC2	T:V	9

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
284.	2 bones	BO2	touching the nostrils	deity head: (headdress)	(=MBD63, p. 56 & BK, Pl. 47A; Current location: New Orleans Museum of Art, New Orleans)
285.	2 bones	BO2	front of the nose	deity: Monkey Scribe	
286.	2 bones	BO2	front of the nose	deity: Monkey Scribe	
287.	2 bones	BO2	touching the nostrils	dragon	
288.	2nm	2nm-BO4	both sides of the nose	deity head: Pax God head (tree)	(=MBD109, p. 83; Current location: Museum of Fine Arts, Boston) Note also the bone-type motif on the left side of the personified Pax God tree. Compare the Pax God figure to K998, K1345, K1645, K3007, K4013, and K5053.
289.	round	round	touching the nose	deity: avian manifestation of Itzamnaaj	
290.	round	oval	front of the nose	deity	(=MBD144, p. 173) The second figure from the right is the only one with a nasal motif in the scene with four figures.
291.	bf	bf	touching the beak	bird: (harpy eagle?) *Kok*..? (*way* of ? *Pa'chan*)	(=MBD50, p. 32) Compare to K7794. The caption of the *way* name of the bird is **ko-ko-'BAT HEAD'**. If the bat head is read together with the two **ko**-syllables, the outcome depends on the different readings of the bat head. However, if the bat head is read separately, it provides a different outcome. Grube and Nahm (1994: 704) argue that the creature might be a trogon bird since "in Yucatec, *koko* is the word for the trogon bird (Barrera Vásquez 1980: 330)". Actually the entry is *ko'koh*, and it is found only as a modern Yukatek entry (by J. Eric S. Thompson) in the dictionary. However, there is a bird called *kok mut* (harpy eagle [*Harpia harpyja*]) in Tzeltal (Hunn 1977: 142). It is also worth mentioning that in Tzeltal ethnozoology (Hunn 1977: 200) bats are not considered to be *"chanbalam$_2$"* (class 2 *chanbalam*, i.e., mammals). Hunn (1977: 201) states that "Some relationship to birds is recognized (one informant considered *sotz'* to be a kind of *mut*) though the closest tie is clearly with the shrews […]" (orthography revised).
292.	bone	BO2	touching the nose	deity head	The principal seated figure is the only human or humanlike figure (out of six) that has a nasal motif in the scene. The motif is uncommonly placed on the cheek (touching the nose) and it is typologically probably analogous to 2nm-nasal motifs.
293.	bone	BO2	touching the nose (cheek)	human figure	
294.	sc	sc2	touching the maxilla	fish	(=MBD44, p. 30)
295.	scroll	scroll	front of the nose	humanlike figure	(=MBD101, p. 73) The figure with a scroll-type nasal motif is the only one with a nasal motif in the scene with four individuals. However, the figure facing him (and possibly also the other figures) has a motif on the cheek that might be typologically analogous to 2nm-nasal motifs (compare also to K1229).
296.	sc w/f	sc w/f	front of the nose	humanlike figure: Ju'n Ajaw as Chaahk?	(=MBD, Fig. 18, p. 116 & BK, Pl. 116A; Kimbell Art Museum, Forth Worth)
297.	2 bones	BO1	touching the nostrils	zoomorph: Witz Monster A	
298.	round	oval	front of the nose	humanlike figure	(=MBD58, p. 54)
299.	round	oval	front of the nose	humanlike figure	
300.	round	round	touching the nose?	deity	(=OG12, p. 37 & MBD, Fig. 65, p. 191) Note also the motif on top of the head of the bat. Compare the style to K681, K1774, K2669, and K3390.
301.	sc w/f	sc w/f	front of the nose	deity: Death God / God A (way)	(=MBD54, p. 33) The Death God way and the humanlike head coming out of Deer Dragon's (Deer Snake's / *Chij Chan*'s) mouth are the only human / humanlike / anthropomorphic deity figures that have nasal motifs in the scene.
302.	2 bones	BO3	touching the nostrils	dragon: Deer Dragon (*Chij Chan*, *way*)	
303.	sc w/f	sc w/f	front of the nose	humanlike head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1257	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (6)
K1258	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K1260	db	PNK		Red, black, brown and gray on orange	TD	C	LC1-LC2	T:V	1
K1261	db	PNK	*Animal Skull* (<TIK)	Red, black and gray on orange	DH	C	LC1	Saxche Orange Polychrome: Variety Unspecified	1 (9)
K1270	db	PNK		Red, orange and cream on light orange?	TD	C	LC2	T:V	2
K1271	db	PNK	Tikal Dancer Style	Red, black and gray on orange	TD	C	LC2	T:V	1
K1273	db	PNK		Molded-Carved	CV	C	LC3	T:V	16
K1285	db	PNK	*Chatahn*	Incised Black ware with effigies	EF	C	EC3	T:V	2
K1299	db	PNK	Codex Style	Red and black on cream	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
304.	sc	sc2	front of the nose	deity: scribe	(=MBD62, p. 55) The area next to the nose of the other scribe is rather eroded to see whether he has a nasal motif as well.
305.	2 bones	BO2	touching the nostrils	dragon head: (backrack)	
306.	2 bones	BO2	touching the nostrils	dragon head: (backrack)	
307.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
308.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
309.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	(=MBD73, p. 65) Note also the sc-type motif below the headdress figure.
310.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
311.	2-part	2-part	front of the nose	humanlike head: Maize God head?	(=OG48) See Coe 1982: 93 for a rather doubtful explanation of the motif with two oval elements: “Some years ago, Dr. Pearlman suggested to me that this might represent the head of Hun Hunahpu (father of the Hero Twins), as it hung in the calabash tree following his sacrifice by the lords of the Underworld, and that the elongated elements in front of the chin might be the spittle which magically fertilized Lady Blood, the mother of the Twins. While this needs further corroboration, the hypothesis has much to recommend it.” See also the other motifs surrounding the head.
312.	bf	bf	touching the nostrils / beak	avian head: (headdress)	(=SG, Pl. 240 & Fig. 203, p. 183 [drawing] & OG38, p. 80) Note also the glyphs with nasal motifs. Dating: ca. AD 570-630.
313.	round	oval	touching the nose	human figure: Animal Skull of Tikal?	
314.	4pm	4pm	touching the nose	human head	
315.	2 bones	BO1	touching the nostrils	deity head	(=OG46, BK, Pl. 74, p. 207)
316.	2 bones	BO1	touching the nostrils	dragon	
317.	3pm?	3pm?	front of the nose	humanlike figure: Maize God	
318.	round	oval	touching the nose	humanlike figure: Maize God	(=OG44) Greater Tikal area. Compare to K97, K5375, K5379, K5880, K7266, and K8593. See also the motifs on the headdress.
319.	round	round	touching the nose	humanlike figure	(=K515 & OG62, p. 117) Narrative: the scenes are fundamentally the same except that in the other scene the individuals possess nasal motifs and in the other they do not. Also, some of the figures seem aged in the other scene (without nasal motifs). Cf. K6749: same mold but slightly different end-product.
320.	round	round	touching the nose	humanlike figure	
321.	round?	round	touching the nose	humanlike figure	
322.	und.	und.	front of the nose	humanlike figure	
323.	2 bones	BO1	touching the nostrils	deity head: (K'awiil scepter)	(OG33, p. 69-71) Effigy vessel. Naachtun?
324.	2 round	2Rf	touching the nose	deity: God N	
325.	2 round	2Ro	touching the nose	humanlike head	
326.	2 bones	BO1	touching the nostrils	snake head: (K'awiil scepter serpent leg head)	
327.	sc w/f	sc w/f	front of the nose	deity: Chaahk with jaguar attributes	(=MBD139, p. 169) Note also the sc-type motifs around the “Flaming Ajaw” head in the end of the jaguar tail of the alleged Chaahk with jaguar attributes (Jaguar God of the Underworld?).
328.	sc w/f	sc w/f	front of the nose	deity: Chaahk with jaguar attributes	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1300	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1303	db	PNK		PC	CV	C	LC1-LC2	T:V	4 (10)
K1336	db	PNK	Codex Style	Black brown and red on cream	TV	C	LC2	T:V	3
K1337	db	PNK	Codex Style	Black brown and red on cream	TV	C	LC2	T:V	3 (6)
K1338	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K1339	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1341	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (3)
K1343	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (7)
K1346	db	PNK	Codex Style	Red, brown and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K1347	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	T:V	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
329.	unc.	unc.	front of the nose / muzzle	deer	(=MBD43, p. 29)
330.	unc.	unc.	front of the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	None of the human figures in the scene possess nasal motifs. Note that the uncommon nasal motifs in front of the nostrils of the headdress deity figures are repeated also below the maxillae of the heads.
331.	unc.	unc.	front of the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
332.	unc.	unc.	front of the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
333.	unc.	unc.	front of the nostrils?	deity head: Crescent-headed Monster head / Jester God head (headdress)	
334.	mo	mo	front of the nose	zoomorph head	
335.	sc w/f	sc w/f	front of the nose / nostrils	deity	All figures in the scene have nasal motifs.
336.	round	round	front of the nose / muzzle	feline zoomorph	
337.	und.	und.	front of the nose	humanlike figure	
338.	round	oval	front of the nose?	humanlike head	(=MBD172, p. 185)
339.	bf	bf	touching the beak	bird head: (headdress)	(=MBD94, p. 71) Both figures on the right side of the scene have nasal motifs, but the figures on the left do not.
340.	bone	BO2	front of the nose	humanlike figure	
341.	bone	BO2	front of the nose	humanlike figure	
342.	round	oval	front of the nose	humanlike figure (f)	(=MBD140, p. 170)
343.	unc.	unc.	touching the nose	humanlike figure: Old God	
344.	2 bones	BO2	touching the nostrils	dragon	(=MBD38, p. 28) See also the sc-type motif attached to the body of the snake.
345.	sc w/f	sc w/f	front of the nose	anthropomorphic skull: (headdress)	(=MBD92, p. 71) The uncommon nasal motif has a counterpart on the cheek of the figure so it can be classified as 2nm-type nasal motif.
346.	scroll	scroll	front of the nose	humanlike figure	
347.	unc.	unc.	touching the nose	humanlike figure	
348.	scroll	scroll	touching the nose	humanlike figure	(=MBD93, p. 71) The undefined figure either has a beak or the beak-like element is part of the dragon snout nasal motif.
349.	2 bones	BO1	touching the nostrils	undefined figure	
350.	2 round	2Rp	touching the nostrils	feathered dragon wing	(=MBD161, p. 180)
351.	2 round	2Rp	touching the nostrils	feathered dragon wing	
352.	2 bones	BO2	touching the nostrils	feathered dragon wing	
353.	bone	BO2	front of the nose	humanlike figure	
354.	bone	BO2	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1362	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K1364	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K1365	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (7)
K1366	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K1367	db	PNK	Codex Style	Black and red on cream	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1368	db	PNK	Codex Style	Red and black on cream	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1370	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (7)
K1375	db	PNK	Codex Style	Red and black on cream	CV + handle	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K1377	db	PNK	TN: *"Knot Eye"* NP: *Chak ch'ok kelem Aj Laatz uhu'n*	Black, red, orange and gray on cream	CV	C	LC2	Zacatel Cream-polychrome: Panela Variety?	16 (25)
K1380	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (3)
K1382	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
355.	unc.	unc.	touching the nostrils	deity head: (personified bloodletter?)	(=MBD80, p. 67)
356.	unc.	unc.	touching the nostrils	deity head: (personified bloodletter?)	
357.	round	oval	front of the nose	deity	(=MBD6, p. 17)
358.	2 bones	BO2	touching the nostrils	deity head: (headdress)	
359.	und.	und.	touching the nostrils	deity: K'awiil	
360.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
361.	sc	sc1	front of the nose	humanlike figure	
362.	2nm	2nm-sc1-round	both sides of the nose	humanlike figure	(=MBD105, p. 74) Note also the 2-part w/f-type motif below the headdress.
363.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	(=MBD104, p. 74) Note also the 2-part w/f-type motif below the maxilla of the headdress figure.
364.	2nm	2nm-sc1-round	both sides of the nose	humanlike figure	
365.	scroll	scroll	front of the nose	humanlike figure	
366.	2 round	2Rp	touching the nostrils	deity head	(=MBD, Table 18B, p. 219)
367.	2 round	2Rp	touching the nostrils	deity head	
368.	2 round	2Rp	touching the nostrils	deity head	(=MBD, Table 18A, p. 219)
369.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD22, p. 23) The nostril of the Witz Monster form a part of the head of a deity head (Jester God? / Crescent-headed Monster?)
370.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
371.	2 bones	BO2	touching the nostrils	zoomorph: Witz Monster C	
372.	bone	BO3	touching the nostrils	dragon	(=MBD7, p. 17)
373.	round	oval	front of the nose	humanlike figure	
374.	2-part	2-part	front of the nose	deity head	(=MBD, Fig. 31b, p. 130 & MS1122)
375.	bone	BO4	touching the nose	deity head	
376.	bone	BO3	touching the nostrils	dragon head: (throne / bench)	
377.	round w/f	round w/f	front of the nose	humanlike figure	
378.	sc	sc1	front of the nose	humanlike figure	
379.	sc w/f	sc w/f	touching the nose	deity: Death God / God A	(=MBD29, p. 24)
380.	2 bones	BO3	touching the nostrils	dragon	(=MBD12, p. 19)
381.	round	round	touching the nose	humanlike figure (f)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1384	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1386	db	PNK	Uaxactun-El Zotz Area Style	Orange, cream and black on red	CV	C	LC1-LC2	Juleki Cream-polychrome: Variety Unspecified	32
K1387	db	PNK	Codex Style	Brown, black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
382.	2 bones	und.	touching the nostrils	dragon: Deer Dragon	(=MBD37, p. 27) The exact sub-type (narrow distinction) of the '2 bones'-type nasal motif cannot be determined due to the fact that both ends of the tubular motifs are hidden behind the rim band and deer antler, respectively. Note also the motifs around and on top of the "Flaming Ajaw" head at the end of the dragon tail.
383.	3 bones?	BO1	touching the nostrils / beak	avian anthropomorph	(=MBD, Fig. 30a, p. 129 & MSW37, p. 81)
384.	4pm?	4pm?	front of the nose	deity	
385.	2 bones	BO1	touching the nostrils?	deity	
386.	round	oval	front of the nose	deity	
387.	round	oval	front of the nose	deity	
388.	round	round	front of the nose	deity	
389.	round	round	front of the nose	deity	
390.	round	round	front of the nose	deity	
391.	round	round	front of the nose	deity	
392.	round	round	front of the nose	deity	
393.	round	round	front of the nose	deity	
394.	round	round	front of the nose	deity	
395.	round	round	front of the nose	deity	
396.	round	round	touching the nose	deity	
397.	round?	round?	touching the nose?	deity	
398.	round?	round?	touching the nose?	deity	
399.	2 bones?	BO1	touching the nostrils?	deity head	
400.	4pm?	4pm?	front of the nose	humanlike figure	
401.	round	round	front of the nose	humanlike figure	
402.	round	round	touching the maxilla	toad?	
403.	2 bones?	BO4	touching the nostrils?	zoomorph	
404.	2 bones?	BO4	touching the nostrils?	zoomorph	
405.	unc.	unc.	touching the nose	zoomorph	
406.	unc.	unc.	touching the nose	zoomorph	
407.	unc.	unc.	touching the nose	avian anthropomorph: avian manifestation of Itzamnaaj / Maize God?	(=MBD170, p. 184 & MS1448) Compare the scene to K1388. Note also the motifs below the maxillae of the headdress figures.
408.	unc.	unc.	touching the nose	avian anthropomorph: avian manifestation of Itzamnaaj / Maize God?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1388	db	PNK	Codex Style	CS	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K1391	Vol.1:79	PNK		Red-slipped incised with blue stucco trimmings	CV	C	LC2?	T:V	4
K1392	Vol.1:80	PNK	Chama Style	Red, buff, black and gray on cream?	CV	C	LC2	Chama Polychrome: Orange-slipped Variety?	4 (8)
K1437	db	PNK	Codex Style	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1440	Vol.1:83	PNK		Brown, black, red and orange on cream	V-sided BW?	C	LC2	Too exceptional	10
K1454	Vol.1:87	PNK	Ik' Style	Brown, red, black and orange on cream	CV	C	LC2	T:V	4 (5)
K1463	Vol.1:89	PNK	Ik' Style / *Ik'* (MTL) EG	Brown, black, red and buff on cream	CV	C	LC2	T:V	4
K1485	Vol.1:90	PNK	*Ik' Itz'aat*	Red, brown, gray and orange on cream	CV	C	LC2	T:V	21
K1488	db	PNK	Codex Style	CS	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (8)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
409.	unc.	unc.	touching the nose	avian anthropomorph: avian manifestation of Itzamnaaj / Maize God?	(=MBD169, p. 184 & MS1449) Compare the scene to K1387. Note also the motifs below the maxillae of the headdress figures.
410.	unc.	unc.	touching the nose	avian anthropomorph: avian manifestation of Itzamnaaj / Maize God?	
411.	sc w/f	sc w/f	front of the nose	deity	Note also the motif in the hand of the figure on the right (on the left in the Kerr Datebase files).
412.	bone	BO1	touching the nostrils	dragon	
413.	sc w/f	sc w/f	front of the nose	humanlike figure	
414.	round	ab	touching the nostrils	chilopodous dragon head	The chilopodous dragon head (decorative element) is the only agent with a nasal motif in the scene. None of the human figures have nasal motifs.
415.	bone	BO2	touching the nostrils	deity: avian manifestation of Itzamnaaj	(=MBD171, p. 184) Two representations of avian manifestations of Itzamnaaj. In the other representation the character has a nasal motif but in the other depiction the area next to the nostrils of the creature is somewhat eroded to recognize a possible nasal motif.
416.	bf	bf	touching the beak	avian anthropomorph	(=MBD, Fig. 23b, p. 122) Note that the nasal motifs of the human figures are next to identical with the nasal motifs associated with birds. Note also the feathers on back of the human figure seated to the left of two ritual practitioners.
417.	bf	bf	touching the nose	humanlike figure	
418.	bf	bf	touching the nose	humanlike figure	
419.	unc.	unc.	touching the nostrils	zoomorph head: (headdress)	The headdress figure is the only agent with a nasal motif in the scene. None of the human figures have nasal motifs.
420.	round?	oval	front of the nose?	human figure: "Fat Cacique"?	(=MS 1418) The “Fat Cacique”(?) of the Ik’ site is the only individual with a nasal motif in the scene of four human figures.
421.	2-part	2-part	front of the nose	deity	(=MS 1117)
422.	2-part	2-part	front of the nose	deity	
423.	3-part	3-part	front of the nose	deity	
424.	3-part	3-part	front of the nose	deity	
425.	3-part	3-part	front of the nose	deity	
426.	3-part?	3-part?	front of the nose	deity	
427.	sc	sc1	front of the nose	deity	
428.	sc	sc2	front of the nose	deity	
429.	2-part	2-part	front of the nose	humanlike figure (f)	
430.	2-part	2-part	front of the nose	humanlike figure (f)	
431.	2-part	2-part	front of the nose	humanlike figure (f)	
432.	3-part	3-part	front of the nose	humanlike figure (f)	
433.	3-part	3-part	front of the nose	humanlike figure (f)	
434.	round	oval	front of the nose	humanlike figure: Maize God	(=MBD83, p. 68) Narrative?
435.	round	oval	front of the nose	humanlike figure: Maize God	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1489	db	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1490	Vol.1:91	PNK	Chama Style?	Black, red, cream and brown on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	11 (13)
K1491	db	PNK		PC	DH	C	LC2	T:V	15
K1507	Vol.1:93	PNK		Plano-Relief with gouging and incising	CV	C	LC3	T:V	6 (10)
K1522	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K1523	db	PNK	Codex Style / *Chatahn*	Black, brown and red on cream?	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (7)
K1524	Vol.1:94	PNK		Red, black, pink and blue on stucco	CV	C	LC2	T:V	5
K1534	Vol.1:95	PNK		Red-orange and black on blue stucco	TV	C	LC2	T:V	4?
K1558	db	PNK	Naranjo Area Style/ *Aj Wosaaj*	PC	BW	C	LC1	Saxche Orange-polychrome: Variety Unspecified?	17
K1559	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	11 (12)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
436.	round	oval	front of the nose	humanlike figure	(=MBD97, p. 72 & MS665) The nasal motif of the central dignitary (Maize God?) is placed on his cheek. However, the vase was broken right in front of his nose so it is not known whether the nasal motif was originally a 2nm-type nasal motif.
437.	round	round	front of the nose	humanlike figure	
438.	2nm?	2nm-und-oval	both sides of the nose?	humanlike figure: Maize God?	
439.	silk	silk	touching the nose	canine anthropomorph	Compare the uncommon floral motifs to the corresponding ones in the headdresses. Note also the 2-part motif touching the flames of the flying (floating?) zoomorph. **wa-b'o** > *wa[yo]b'*?
440.	unc.	unc.	touching the nose	humanlike figure	
441.	unc.	unc.	touching the nose	humanlike figure	
442.	round	round	front of the nose	humanlike figure (f)	The area around the head of the central (seated) figure is broken and eroded beyond recognition.
443.	sc w/f	sc w/f	touching the nose	deity	The human figure on the far right of the scene (holding a floral motif) has a motif placed next to the mouth rather than the nose. Based on the placement and shape of the motif it could probably represent a cigar or cigarette rather than a nasal motif.
444.	unc.	unc.	touching the nose	deity?: (human figure with a mask?)	
445.	unc.	unc.	touching the nostrils	deity?: (human figure with a mask?)	
446.	unc.	unc.	touching the nose	humanlike figure	
447.	sc?	sc2?	touching the nose	anthropomorphic figure	(=MBD66, p. 57 & MS173)
448.	und.	und.	touching the beak	avian anthropomorph	
449.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	(=MBD71, p. 58)
450.	2 bones	BO2	touching the nostrils	dragon snout	
451.	sc	sc2	front of the nose	humanlike figure	
452.	sc	sc2	front of the nose	humanlike figure	
453.	unc.	unc.	both sides of the nose	deity: Stingray Paddler	The motif of the kneeling figure (Paddler God?) is clearly a nose ornament (stingray or a bone).
454.	2nm	2nm-oval-BO2	both sides of the nose	humanlike figure: Maize God?	
455.	und.	und.	touching the beak	avian zoomorph	(=MS653 & PMU, Fig. 14, p. 7)
456.	2 bones	BO3	touching the nostrils	dragon	
457.	2 bones	BO3	touching the nostrils	dragon snout: (nasal motif)	
458.	ds	ds	touching the nose	human figure	
459.	round	round	touching the nose	deity	(=MBD, Fig. 32, p. 130)
460.	round	round	touching the nose	deity head	
461.	round	round	touching the nose	deity head	
462.	round	round	touching the nose	deity head	
463.	round	round	touching the nose	deity head	
464.	round?	oval	front of the nose	humanlike figure	(=MBD14, p. 20) Compare the scene to K1182, K2794, and K4012.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1560	Vol.1:98	PNK	Codex Style / TN: *Chatahn* / *NP: chan winaakhaab'? ajaw Yo(p)aat? B'ahlam, k'uhul Chatahn winik*	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	8 (16)
K1561	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (10)
K1562	db	PNK	Codex Style	Red and black on cream	TD	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (10)
K1565	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (6)
K1566	db	PNK	Codex Style	Red and black on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K1604	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K1607	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K1609	db	PNK	Codex Style	Black, brown and red on cream	TD	C	LC2	Zacatel ceramic group: cream-ground Codex-style	16

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
465.	und.	und.	touching the nose	deity: Itzamnaaj?	(=MBD2, p. 15; Current location: Louvre, Paris) Narrative. Note also that the dwarf has two motifs touching his head.
466.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	
467.	sc	sc2	touching the nose	humanlike figure: Maize God	
468.	sc	sc2	touching the nose	humanlike figure: Maize God	
469.	sc	sc2	touching the nose	humanlike figure: Maize God	
470.	round	oval	front of the nose	humanlike figure	(=MBD86, p. 68) Narrative? The other figure has a nasal motif but the other does not.
471.	scroll	scroll	front of the nose	humanlike figure	(=MBD103, p. 74)
472.	scroll	scroll	front of the nose	humanlike figure	
473.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	(=MBD61, p. 55)
474.	bone	BO3	touching the nostrils	dragon head: (headdress)	
475.	round	round	front of the nose	humanlike figure	
476.	round	round	front of the nose	humanlike figure	
477.	2nm	2nm-BO2	both sides of the nose	humanlike figure (f)	(=MBD84, p. 68) All six figures in the scene have nasal motifs.
478.	2nm	2nm-ds-round	both sides of the nose	humanlike figure (f)	
479.	2nm	2nm-oval-round	both sides of the nose	humanlike figure (f)	
480.	2nm	2nm-sc2-round	both sides of the nose	humanlike figure (f)	
481.	2nm	2nm-sc2-round	both sides of the nose	humanlike figure (f)	
482.	2nm	2nm-BO2	both sides of the nose	humanlike figure: Maize God	
483.	bone	BO2	touching the nostrils	deity head	(=MBD142, p. 171)
484.	2 round	2Rp	touching the nostrils	deity: K'awiil	
485.	bone	BO2	touching the nostrils	dragon	
486.	sc	sc2	touching the nose	human figure?	
487.	sc	sc2	front of the nose	deity: Itzamnaaj	(=MBD108, p. 83)
488.	2 round	2Ro	touching the nose	deity head	(=MBD120, p. 92 & BK, Pl. 122, p. 315)
489.	2 round	2Ro	touching the nose	deity: Chaahk	
490.	2 round	2Ro	touching the nose	dragon: Crocodilian Monster	
491.	round	oval	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1644	db	PNK	Codex Style	Red and black on cream	TB	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (7)
K1645	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K1646	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (7)
K1647	db	PNK	Codex Style / *Chatahn*	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1648	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1649	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K1650	db	PNK	Codex Style / *Chatahn*	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K1652	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K1653	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7
K1670	Vol.1:103	PNK	TN: *Chatahn* / NP: *Siyaj Chan K'awiil (Namaan ajaw k'uhul Chatahn)*	Red and black on orange	CV	C	LC2	T:V	4
K1698	Vol.1:104	PNK	Naranjo Area / Holmul Style / TN: *K'anwitznal* (UCN) / NP: *Itzamnaaj B'ahlam, k'uhul K'anwitznal ajaw*	Red, orange and black on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	3
K1734	Vol.1:106	PNK	Tikal Area Style?	PC	BW	C	LC1-LC2	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
492.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD23, p. 23)
493.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
494.	2 bones	BO1	touching the nostrils	zoomorph: Witz Monster C	
495.	3pm w/f	3pm w/f	front of the nose	deity: Pax God bundle	(=MBD17, p. 21) Compare the Pax God figure to K998, K1226, K1345, K3007, K4013, and K5053.
496.	sc	sc1	front of the nose	deity: Death God / God A	(=MBD35, p. 26) See also the motif on top of the head of God A'.
497.	sc	sc1	front of the nose	deity? head	
498.	bone	BO2	touching the nostrils	dragon: Deer Dragon	
499.	2nm	2nm-round	both sides of the nose	humanlike head	(=MBD165, p. 182)
500.	2nm?	2nm-round?	both sides of the nose	humanlike head	
501.	2nm?	2nm-und-sc2	both sides of the nose?	humanlike figure	(=MBD81, p. 67) The nasal motif of the central dignitary (Maize God?) is placed on his cheek. However, based on parallel scenes the figure might have had the counterpart of a 2nm-type nasal motif in front of his nose (now eroded?).
502.	2nm	2nm-BO4-oval	both sides of the nose	humanlike figure (f)	
503.	bone	BO4	touching the nose	humanlike figure (f)	
504.	2 bones	BO3	touching the nostrils	dragon	(=MBD5, p. 16) According to Kerr (n.d.a.) the vase is heavily repainted.
505.	sc	sc2	touching the nose	deity head: (Witz Monster snout)	(=MBD3, p. 16)
506.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
507.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	(=MBD39, p. 28) Note also the motifs around the "Flaming Ajaw" head at the end of the tail of the serpentine creature.
508.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD31, p. 25)
509.	3 bones?	BO4	touching the nostrils	dragon snout: (deer ear)	
510.	bone	BO2	touching the nostrils	dragon: Deer Dragon	
511.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	(=MBD, Fig. 14, p. 113) Narrative?
512.	ds	ds	touching the nose	human figure	
513.	round	oval	touching the nose?	human figure	
514.	silk	silk	touching the beak	bird: (cormorant)	(=MS1684 & PMU, Fig. 7.7, p. 301)
515.	silk	silk	touching the beak	bird: (cormorant)	
516.	silk	silk	touching the beak	bird: (cormorant)	
517.	round	oval	front of the nose	humanlike figure	Narrative?
518.	round	oval	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1742	db	PNK		Black, red, buff and brown on cream	CV	C	LC2	T:V	4
K1768	db	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K1774	Vol.1:108	PNK	Uaxactun-El Zotz Area Style	PC	BW	C	LC1	T:V	10
K1788	Vol.1:111	PNK		Stucco-coated polychrome?	TE	C	EC3	T:V	2
K1810	db	PNK	Codex Style / *Chatahn*	Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K1813	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (11)
K1815	db	PNK	Codex Style / *Chatahn*	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K1834	Vol.1:114	PNK		PC	DH?	C	LC2	T:V?	4
K1836	db	PNK	Uaxactun-El Zotz Area Style	??	CV	C	LC2	T:V	3 (5)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
519.	2 bones	BO1	touching the nostrils	dragon	(=MBD, Fig. 13b, p. 112 & MS1074; Michael C. Carlos Museum, Emory University, Atlanta; Museum number 1990.11.76) According to Justin Kerr (personal communication, 2003) the vase has been heavily restored.
520.	2 bones	BO2	front of the nose	deity head: Tzuk head (Witz Monster snout)	(=MBD25, p. 23) According to Kerr (n.d.a.) the Chaahk, God A, and Witz Monster have been heavily repainted.
521.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
522.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
523.	2 bones	BO2	touching the nostrils	zoomorph: Witz Monster C	
524.	ti	ti	touching the beak	avian anthropomorph	Out of the four (anthropomorphic) deity figures only the humanlike figure has a nasal motif. Compare the style to K681, K1254, K2669, and K3390.
525.	und.	und.	touching the beak	avian zoomorph	
526.	2 bones	BO1	touching the nostrils	dragon head	
527.	round	oval	front of the nose	humanlike figure	
528.	sc	sc2	touching the nose	human figure	
529.	round	round	touching the snout	dragon head: Teo Dragon I-b	(=MBD, Table 15A*, p. 216 [note that Table No. 15 appears twice in MBD (pages 215 and 216)]). Compare to K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
530.	round	round	touching the snout	dragon head: Teo Dragon I-b	
531.	unc.	unc.	touching the nostrils	deity head: (dragon's ear)	(=MBD12a, p. 19) Compare the scene to K1081, K1198, K2067, and K7838. According to Kerr (n.d.a.) the vase has been heavily reworked.
532.	sc w/f	sc w/f	front of the nose	deity: (bundle)	
533.	2 bones	BO1	touching the nostrils	deity: K'awiil	
534.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
535.	unc.	unc.	touching the nose	humanlike figure (f)	
536.	sc w/f	sc w/f	front of the nose	deity: Chaahk	(=MBD20, p. 22) Compare the sc w/f-type motif to the element attached to the axe of Chaahk. Note also the headdress of Chaahk with a 2-part motif attached to a 3pm w/f-type motif.
537.	ds	ds	touching the nose	deity?	
538.	2 round	2Rp	touching the nostrils	dragon	
539.	2 bones	BO1	touching the nose	deity	(=MBD, Fig. 33a, p. 131) According to Kerr (n.d.a.) “the prone figure is heavily restored and may not have been prone”.
540.	bone	BO4	touching the nose	deity	
541.	round?	oval	touching the nostrils	deity head: (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1837	Vol.1:116	PNK	Holmul Dancer Style / TN: *13 Tzuk* / NP: *? Chan K'inich*	Red, black and buff on cream	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	4 (20)
K1871	Vol.1:119	PNK		Red, black, orange and brown on cream	CV	C	LC2-LC3?	T:V	7 (12)
K1873	Vol.1:120	PNK		Black, red and orange on cream	DH	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	7 (11)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
542.	2 bones	BO1	touching the nostrils	deity head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
543.	2 bones	BO1	touching the nostrils	deity head: (headdress)	
544.	2 bones	BO1	touching the nostrils	dragon	
545.	2 bones	BO1	touching the nostrils	dragon	
546.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
547.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
548.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
549.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
550.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
551.	2 bones	BO1	touching the nostrils	dragon snout: (backrack)	
552.	2 bones	BO1	touching the nostrils	dragon: (backrack)	
553.	2 bones	BO1	touching the nostrils	dragon: (backrack)	
554.	2-part	2-part	front of the nose	dwarf: proportionate dwarf	
555.	2-part?	2-part?	front of the nose?	dwarf: 'standard' dwarf	
556.	2-part	2-part	front of the nose	human figure	
557.	2-part	2-part	front of the nose	human figure	
558.	2 bones	BO1	touching the nostrils	zoomorph head: Witz Monster B'	
559.	2 bones	BO1	touching the nostrils	zoomorph head: Witz Monster B'	
560.	sc	sc2	front of the nose	dwarf: 'standard' dwarf	(Current location: The George Gustav Heye Center of the National Museum of the American Indian)
561.	sc	sc2	front of the nose	human figure	
562.	sc	sc2	front of the nose	human figure	
563.	sc	sc2	front of the nose	human figure	
564.	sc	sc2	front of the nose	human figure	
565.	sc	sc2	front of the nose	human figure	
566.	sc w/f	sc w/f	front of the nose	deity	
567.	sc w/f	sc w/f	front of the nose	humanlike figure	
568.	sc w/f	sc w/f	front of the nose	humanlike figure	
569.	sc w/f?	sc w/f?	front of the nose?	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K1882	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1889	Vol.1:121	PNK		PC	CV	C	LC2?	T:V	4
K1892	db	PNK	Codex Style	Red and black on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K1900	Vol.1:125	PNK	Codex Style	Red, black and brown on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	9
K1973	Vol.2:196	PNK	Codex Style	Red and black on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K1979	Vol.2:198	PNK		Molded-Carved	CV	C	LC2?-LC3	T:V	8
K2011	Vol.2:201	PNK	Codex Style	Red, brown and black on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K2023	Vol.2:203	PNK	Uaxactun-El Zotz Area Style	Red, orange and black on cream	CV	C	LC2	Juleki Cream-polychrome: Variety Unspecified	3
K2027	Vol.2:206	PNK		Blue/green, red, orange, gray and black on stucco	TV	C	EC3	T:V	8
K2067	Vol.2:210	PNK	Codex Style	Black and red on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K2068	Vol.2:211	PNK	Codex Style	Red, black and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
570.	sc	sc2	touching the nose	deity	(=MBD37a, p. 27)
571.	sc	sc1	touching the nose	deity head	
572.	unc.	unc.	front of the nose	deity: K'awiil	
573.	2 bones	BO3	touching the nostrils	dragon: K'awiil's leg	
574.	round	oval	front of the nose	deity	
575.	round	oval	front of the nose	deity	
576.	round	round	touching the nose	deity: Pax God? (rear head of the turtle)	(=MBD117, p. 91; Current location: Museum of Fine Arts, Boston) All figures except Ju'n Ajaw have nasal motifs. The possibility that the figure depicting Ju'n Ajaw had a nasal motif cannot be ruled since parts of the plate are eroded. Note also the 2-part w/f-type motif below the maxilla of the headdress figure of the Maize God.
577.	round	oval	front of the nose	humanlike figure: Maize God	
578.	round	round	front of the nose	humanlike figure: Yax B'ahlam	
579.	2 bones	BO2	touching the nose / nostrils	turtle	
580.	unc.	unc.	touching the nose	humanlike figure	Only one of the figures (out of nine) has a nasal motif.
581.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	The nostrils of the Witz Monsters form a part of the head of a deity (Jester God? / Crescent-headed Monster?).
582.	unc.	unc.	touching the nostrils	zoomorph: Witz Monster C (double-headed)	
583.	sc	sc2	front of the nose	humanlike figure	
584.	und.	und.	touching the nose	humanlike figure	
585.	round	oval	front of the nose	humanlike figure	Compare the scene to K1338.
586.	scroll	scroll	front of the nose	humanlike figure	
587.	scroll	scroll	front of the nose	humanlike figure	
588.	unc.	unc.	touching the nose	deity: Death God / God A (*Uk Chij Chamil*? [*way / Pa'chan ajaw*])	Three way creatures (deer-monkey [*? Maax?*], yellow pocket gopher (*Heterogeomys hispidus*) [*K'an Bah*], and a Death God [*Uk? Chij Chamiy*]) from Uxwitzna (in Caracol), *Ohl ?* (an unknown place), and Pa'chan (Uaxactun), respectively.
589.	sc w/f	sc w/f	touching the snout	zoomorph: Feathered Dragon (headdress?)	The motifs touching the snouts of the feathered dragons might substitute with the 2 bones-type nasal motifs of other dragonlike creatures. Compare the motif also to Tikal Stela 9.
590.	sc w/f	sc w/f	touching the snout	zoomorph: Feathered Dragon (headdress?)	
591.	sc w/f	sc w/f	touching the snout	zoomorph: Feathered Dragon (headdress?)	
592.	sc w/f	sc w/f	touching the snout	zoomorph: Feathered Dragon (headdress?)	
593.	round	oval	touching the nose	humanlike figure (f)	Note also the motif on the forehead of the central figure and the sc-type motif touching the mo-motif of the serpentine dragon body. Compare the scene to K1081, K1198, K1813, and K7838.
594.	2 bones	BO2	touching the nose	deity: Chaahk?	Note also the other 2-part and 3-part motifs in the scene (11 in total).
595.	round	oval	front of the nose	deity: God N	
596.	round w/f	round w/f	front of the nose	humanlike figure	
597.	round w/f	round w/f	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2082	Vol.2:212	PNK	Uaxactun-El Zotz Area Style?	PC	CV	C	LC2	T:V	2
K2096	Vol.2:217	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K2131	db	PNK		Gouged-incised and modeled	BW with lid	C	EC3	Urita Gouged-incised or Lucha Incised	4
K2206	Vol.2:219	PNK	Chama Style NP1: *Uchante' Ch'ok* NP2: *Yok'in Aj Sihyaj ? (ub'aah ux winaakhaab' Uchante'? Chan?)*	Red, brown, orange and black on cream	CV	C	LC2	Chama Polychrome: Cream-slipped Variety?	12 (23)
K2207	Vol.2:220	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K2208	Vol.2:221	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)
K2213	Vol.2:224	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K2284	Vol.2:228	PNK	Codex Style	Black and red on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7
K2286	Vol.2:229	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K2292	Vol.2:230	PNK	Chochola Style NP: *Ch'ok itz'aat ? ?..ne'?* [T179]	Carved-Incised	CV	C	LC2	T:V	4
K2294	Vol.2:232	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K2342	Vol.2:238	PNK		Red, orange, brown and black on cream	CV	C	LC2?	T:V	5 (9)
K2356	Vol.2:241	PNK		Red, orange, brown and black on cream	CV	C	LC2	T:V	14

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
598.	und.	und.	touching the nose?	deity: Itzamnaaj	Nasal motif or part of the headdress feathers?
599.	bone	BO2	front of the nose	humanlike figure	Note also the sc-type floral motif in the headdress of the figure on the left.
600.	scroll	scroll	front of the nose	humanlike figure	
601.	unc.	unc.	touching the nostrils	feathered dragon wing	
602.	unc.	unc.	touching the nostrils	feathered dragon wing	
603.	bone	BO1	touching the nostrils	deity head	Two out of twelve human figures have a dnm-type nasal motif (i.e., an actual nose ornament through the dorsum or dorsal skin of the nose. One of the figures seems to have a scar in the same place as the two others have a nose ornament. The two aforementioned individuals (and two additional figures) have same type of tubular pieces also through the skin in the glabella or frontal notch area of the head (compare to K2352).
604.	dnm	dnm	through the nose	human figure	
605.	dnm	dnm	through the nose	human figure	
606.	sc w/f	sc w/f	front of the nose	deity: Chaahk	Compare the sc w/f-type motif to the element attached to the axe of Chaahk.
607.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
608.	sc w/f	sc w/f	front of the nose	deity: Chaahk	Compare the sc w/f-type motif to the element attached to the (flaming?) axe of Chaahk.
609.	sc w/f	sc w/f	front of the nose	deity: Chaahk	Compare the sc w/f-type motif to the element attached to the axe of Chaahk. Note also the motifs around the head at the end of the dragon tail.
610.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
611.	2 bones	BO2	touching the nostrils	dragon	
612.	3 knots w/f	3 knots w/f	front of the nose	deity: God A' (*way*)	The number of the knots in the nasal motif is either three or four but three seems more plausible compared to other analogous scenes (see e.g., K2286). Note also the round motifs around the head at the end of the tail of the serpentine creature.
613.	sc w/f	sc w/f	touching the nose	deity (f): *Ix(ik) K'u'l ?...y* (*way*)	Compare the God A' figure to K2284.
614.	3 knots w/f	3 knots w/f	touching the nose	deity: God A' / *Mok Chih* (*way*)	
615.	sc w/f	sc w/f	touching the nose	deity: *Sitz Chamiy?* (*way*)	
616.	2 bones	BO4	touching the nostrils	dragon head	Note also the motifs attached to the Jester God / Crescent-headed Monster on top of the figure on the far right in the scene.
617.	round	round	front of the nose	humanlike head	
618.	bone	BO2	touching the nostrils	dragon head: (headdress)	Note also the other motifs in the scene and the motifs touching the knee and the elbow of the figures.
619.	bone	BO2	touching the nostrils	dragon head: (headdress)	
620.	2nm	2nm-BO2-oval	both sides of the nose	humanlike figure	
621.	2nm	2nm-BO2-oval	both sides of the nose	humanlike figure	
622.	round w/f?	round w/f?	touching the nose	human head	None of the human figures (except the severed? human heads) in the scene have nasal motifs.
623.	und.	und.	touching the nose	human head	
624.	unc.	unc.	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2571	Vol.2:243	PNK	Chama Style	PC	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K2572	Vol.2:244	PNK	Codex Style	Red and black on cream	TD	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K2594	Vol.2:248	PNK		Plano-Relief with gouging and incising	TE	C	EC3	T:V	2
K2595	Vol.2:249	PNK	Codex Style	Red and black on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K2598A / K2598 (db)	Vol.2:250	PNK		Red, black, orange and gray on cream	CV	C	LC1-LC2	Zacatel ceramic group	2 (4)
K2598B / K2599 (db)	Vol.2:251	PNK		Red, black and gray on cream	CV	C	LC1-LC2	Zacatel ceramic group	2 (4)
K2603	Vol.2:252	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K2669	Vol.2:254	PNK	Uaxactun-El Zotz Area Style / *Pa'chan* (UAX)	Black and red on orange	BW	C	LC1	Saxche Orange Polychrome: Variety Unspecified	13
K2695	Vol.2:255	TIK	NP: *Ch'ok ? ?..ajaw k'uhul ?*	Black, red, brown, buff and gray on cream	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified?	5 (8)
K2696	Vol.2:256	SBL		Molded-carved	BV	C	LC3	Pabellon Molded-carved: Variety Unspecified	12 (16)
K2700	Vol.2:260	PNK		Molded-carved	CV	C	LC3	T:V	6

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
625.	2 bones	BO1	touching the nose	deity head: Waterlily Monster?	The two Waterlily Monster(?) heads are next to identical except for the fact that the other head has another 2 bones-type motif attached to the snout.
626.	2 bones	BO3	touching the nostrils?	deity head: Waterlily Monster?	
627.	2 bones	BO3	touching the nostrils?	deity head: Waterlily Monster?	
628.	sc	sc2	touching the nose	deity	Note also the motif attached to the end of the personified deer antler and the motifs around the head at the end of the tail of the dragon.
629.	2 bones	BO2	touching the nostrils / both sides of the nose	deity head: (dragon's snout)	
630.	2 bones	BO2	touching the nostrils	dragon: Deer Dragon	
631.	bone	BO2	touching the nose	humanlike figure	
632.	round	round	touching the nose	humanlike figure	Four of the motifs are clearly type 'knot w/f' nasal motifs, i.e., having one knot, but the fifth is somewhat difficult to recognize. However, based on other nasal motifs pertaining to parallel individuals in the scene, the motif is in all likelihood that of type 'knots w/f' nasal motif as well.
633.	round	round	touching the nose	humanlike figure	
634.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	Note also the 3-part-type motifs next to the foliation behind the Death God and the sc-type motifs next to the deer antlers of the dragon.
635.	bone	BO1	touching the nostrils	dragon: Deer Dragon	
636.	sc	sc2	touching the nostrils	deity head: (headdress)	(=MS 1522 & K2598 [in Kerr n.d.a.])
637.	sc	sc1	front of the nose	humanlike figure	
638.	sc	sc1	front of the nose	humanlike figure	
639.	sc	sc1	front of the nose	humanlike figure	(=MS 1521 & K2599 [in Kerr n.d.a.])
640.	sc	sc1	touching the nose	humanlike figure	
641.	round	oval	front of the nose	human figure	Note also the motifs floating in the background.
642.	round	oval	front of the nose	human figure	
643.	round	oval	front of the nose	human figure	
644.	knot w/f	knot w/f	touching the nose	deity	Compare the style to K681, K1254, K1774, and K3390.
645.	knot w/f	knot w/f	touching the nose	deity	
646.	knot w/f	knot w/f	touching the nose	deity	
647.	knot w/f	knot w/f	touching the nose	deity	
648.	knot w/f?	knot w/f?	touching the nose	deity	
649.	und.	und.	front of the nose	human figure (f)	The female figure is the only individual with a nasal motif in the scene. Date: 1 Ik' ti'haab' Yaxk'in.
650.	sc	sc2	touching the nose	deity	I believe the figures in the two scenes are the same. In the first (second?) scene they have nasal motifs but in the second (first?) they do not (cf. K4635, K4966 & K6575). See also figure 138 in Clancy, Coggins, and Culbert 1985 (p. 184): SBL Str. A-14, Burial 1 (MNAE, Guatemala 8244): photo in mirror image?
651.	sc	sc2	touching the nose	deity	
652.	unc.	unc.	touching the nose	humanlike figure	The nasal motifs might be related to dnm-type nasal motifs (i.e. actual nose ornaments).
653.	unc.	unc.	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2703	Vol.2:263	BCN		Plano-Relief with gouging and incising	TE	C	EC3	Baxbachan Plano-relief: Baxbachan Variety	4
K2704	Vol.2:264	TIK	Naranjo Area Style / NP: *Aj Wosaaj (Chak? ch'ok kelem Aj Wosaaj Hokab'? yok'in k'uh ?)*	Red, black, brown and gray on orange	BW	C	LC1	Saxche Orange Polychrome: Saxche Variety	4 (6)
K2706	Vol.2:266	PNK		Red, black and orange on cream	CV	C	LC2?	T:V	6 (8)
K2709	Vol.2:268	PNK	Naranjo Area Style?	PC	CV	C	LC1	T:V	3 (6)
K2710	Vol.2:269	PNK	Codex Style	Red, brown and black on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K2713	Vol.2:271	PNK	Codex Style?	Red and black on cream	CV	C	LC2?	Zacatel ceramic group: cream-ground Codex-style	2
K2715	Vol.2:272	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
654.	2 bones	BO1	touching the nose	deity	
655.	2 bones	BO1	touching the nose	deity	
656.	2 bones	BO1	touching the nostrils	dragon snout: (headdress)	
657.	2 bones	BO1	touching the nostrils	dragon snout: (headdress)	
658.	2 bones	BO1	touching the nostrils	deity: avian manifestation of Itzamnaaj	(=Culbert 1993: Fig. 42c [drawing]; Schele & Freidel 1990: Fig. 5:8, p. 177 [drawing]; Excavated from Burial 72, Structure 5G-8, Tikal, Guatemala) Note that the first avian manifestation of Itzamnaaj and the serpentine creature in his mouth have nasal motifs but the other pair does not. See also the quadripartite floral motifs behind the two figures.
659.	2 bones	BO1	touching the nostrils	feathered dragon wing	
660.	2 bones	BO1	touching the nostrils	feathered dragon wing	
661.	2 round	2Ro	touching the snout	sepentine snout	
662.	bone	BO4	touching the nostrils	serpentine dragon: Rattlesnake Dragon	
663.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	Compare to K622.
664.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
665.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
666.	round	round	touching the nose	humanlike figure	
667.	round	round	touching the nose	humanlike figure	
668.	round	round	touching the nose	humanlike figure	
669.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	The central figure is the only individual with a nasal motif in the scene.
670.	2nm	2nm-sc2-oval	both sides of the nose	humanlike figure	
671.	bone	BO2	touching the nostrils	deity head	Note also the similar motifs around the two heads.
672.	unc.	unc.	touching the nostrils	deity head	
673.	2 bones	BO2	touching the nostrils / both sides of the nose	deity head: (dragon's snout)	The nasal motif of the female figure is either a ds-type motif or a 2nm-ds-type motif.
674.	bone	BO1	touching the nose	deity head: Crescent-headed Monster head / Jester God head (headdress)	
675.	2 bones	BO2	touching the nostrils?	dragon	
676.	2 bones	BO2	touching the nostrils	dragon snout: (nasal motif)	
677.	bone	BO2	touching the nose	humanlike figure	
678.	ds	ds	touching the nose	humanlike figure (f)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2716	Vol.2:273	PNK	Codex Style / *Chatahn*?	Red, black and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K2733	db	PNK		Incised	CV	C	LC2	T:V	8 (23)
K2756	Vol.2:279	PNK		Orange, black and red on cream	BW	C	LC3?	T:V	2
K2764	db	PNK	Tikal Area Style?	PC	CV	C	LC2	T:V	
K2768	Vol.2:284	PNK		PC	CV	C	LC2-LC3?	T:V	2
K2772	Vol.2:285	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	10
K2794	Vol.2:293	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K2796	db	PNK	Black and White Style / Naranjo area / NP: *Chak ch'ok kelem ub'aah Aj ? K'inich ? B'ahlam yajaw*	Black on cream with blue stucco trimmings	CV	C	LC2	Cabrito Cream-polychrome: Variety Unspecified	8 (17)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
679.	3 knots w/f	3 knots w/f	front of the nose	humanlike figure	The humanlike figure has a nasal motif with either two or three knots. The number of actual knots seems to be two but the adjoining small strip segments seem to be three in number.
680.	round	round	touching the nose	deity	(=BK, Pl. 120, p. 314 & Pl. 120a, p. 308 [drawing])
681.	round	round	touching the nose	deity	
682.	round	round	touching the nose	deity	
683.	2 round	2Ro	touching the nose	deity: Mood Goddess	
684.	2 bones	BO1	touching the nostrils	dragon	
685.	unc.	unc.	touching the nostrils	dragon head	
686.	2 bones	BO1	touching the nostrils	dragon snout	
687.	2 bones	BO1	touching the nostrils	dragon snout	
688.	2 bones	BO1	touching the nostrils	dragon snout	
689.	sc	sc2	front of the nose	humanlike figure	The iconography of this vase looks somewhat fabricated.
690.	sc	sc2	front of the nose	humanlike figure	
691.	round?	round	front of the nose?	humanlike figure	
692.	2 bones	BO3	touching the beak	bird: (cormorant?)	Note also the motifs surrounding the two birds.
693.	2 bones	BO3	touching the beak	bird: (cormorant?)	
694.	sc w/f	sc w/f	front of the nose	deity	
695.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
696.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
697.	2 bones	BO4	touching the nostrils	dragon snout	
698.	2 bones	BO3	touching the nostrils	dragon: K'awiil's leg	
699.	scroll	scroll	front of the nose	humanlike figure	
700.	sc?	sc2	touching the nose	humanlike figure (f)	
701.	silk	silk	touching the muzzle	deer head	
702.	sc w/f	sc w/f	front of the nose	deity	(=MBD, Fig 87a, p. 244; PMU, Catalog No. 11, p. 319 and Fig. 2.32, p. 64 and Fig. 6.1, p. 236; MSW49, p. 109 & SG, Pl. 159-162)
703.	sc w/f	sc w/f	front of the nose	deity	
704.	sc w/f	sc w/f	front of the nose	deity	
705.	sc w/f	sc w/f	front of the nose	deity	
706.	sc w/f?	sc w/f?	front of the nose	deity	
707.	sc w/f?	sc w/f?	front of the nose	deity	
708.	sc w/f	sc w/f	front of the nose	deity: God L	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2797	Vol.2:294	PNK	Chama Style?	Red, brown, black and cream on orange	CV	C	LC2	T:V	6
K2799	Vol.2:295	PNK		Incised cream ware with blue stucco trimmings	CV	C	LC2	T:V	3
K2842	db	PNK		Carved and incised	TV effigy	C	EC3	(related to Urita Gouged-incised?	8+
K2847	db	PNK	Chama Style?	Red, cream, brown and black on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K2912	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (8)
K2929	Vol.2:300	PNK	Chama Style	Red, black, cream and brown on orange	BW	C	LC2	Chama Polychrome: Orange-slipped Variety	2 (3)
K2942	Vol.3:371	PNK		Red, brown, black and cream on orange	CV	C	LC2	T:V	4 (12)
K2993	Vol.3:376	PNK	Altun Ha Area Style	Black, red, brown and gray on light orange	CV	C	LC2	Petkanche Orange Polychrome: Variety Unspecified	9
K2994	Vol.3:377	PNK		Red, cream and black on orange	CV	C	LC2-LC3?	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
709.	bone	BO1	touching the snout	deity head	Note also the sc-type, 2-part-type, and 3-part-type motifs in the scene (25 in total).
710.	sc	sc1	touching the snout	deity head	
711.	ds	ds	front of the nose	deity: Itzamnaaj	
712.	ds	ds	front of the nose	deity: Itzamnaaj	
713.	sc	sc1	touching the nose	deity: K'awiil	
714.	und.	und.	front of the nose	deity: K'awiil	
715.	2-part	2-part	front of the nostrils	dragon snout: (nasal motif)	
716.	2-part	2-part	front of the nostrils	dragon snout: (nasal motif)	
717.	2 bones	BO1	touching the nostrils	deity: K'awiil	Compare the nasal motifs to K7669, to the headdress element on K2096, and to the Fleur-de-lis receptacle on K6641.
718.	2nm	2nm-unc-oval	both sides of the nose	humanlike figure: Maize God?	
719.	2nm	2nm-unc-oval	both sides of the nose	humanlike head	
720.	unc.	unc.	touching the nose	humanlike figure	(=BK, Pl. 97, p. 259)
721.	unc.	unc.	touching the nose	humanlike figure	
722.	unc.	unc.	touching the nose	humanlike figure	
723.	unc.	unc.	touching the nose	humanlike figure	
724.	2-part	2-part	front of the nose	deity: God N	Note also the '2 bones'-type nasal motif next to the nostrils of the personified(?) volute attached to the shell of God N.
725.	2-part	2-part	front of the nose	humanlike figure	
726.	2nm	2nm-BO4	both sides of the nose	humanlike figure	(=MBD143, p. 172; BK, Pl. 95, p. 259 & Pl. 95a, p. 255; Current location: Rijksmuseum voor Volkenkunde, Leiden, Netherlands) Both ballplayers have nasal motifs but the accompanying figures do not.
727.	round w/f	round w/f	front of the nose	humanlike figure	
728.	round	round	front of the nose	humanlike head: (dress)	
729.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	Note also the motif below the maxilla of the headdress figure.
730.	knot w/f	knot w/f	touching the nose	humanlike figure	Compare to K2284, K2286, and K3924, and see Kerr 1998 for further discussion on the identification of the figures.
731.	knot w/f	knot w/f	touching the nose	humanlike figure	
732.	knot w/f	knot w/f	touching the nose	humanlike figure	
733.	unc.	unc.	front of the nose	ant?	(=FAA71, p. 106)
734.	unc.	unc.	front of the nose?	anteater?	
735.	unc.	unc.	front of the nose?	bee?	
736.	unc.	unc.	touching the beak	bird	
737.	unc.	unc.	touching the beak	bird	
738.	unc.	unc.	front of the nose?	gopher?	
739.	round?	round	front of the nose?	deity: Ju'n Ajaw?	Is the alleged nasal motif part of the design on top of the shell-plate?

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K2995	db	PNK	Codex Style	Red, black and brown on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1
K3007	Vol.3:378	PNK		PC	CV	C	LC2	T:V	21
K3025	Vol.3:379	PNK	Naranjo Area / Holmul Style? / NP: *Chak ch'ok Aj Laatz*	Red on cream	CV	C	LC2	T:V	2
K3033	db	PNK	TIK EG (Holmul region)	Red, orange, rose and black on cream	CV	C	LC2	(Palmar ceramic group) Paixban Buff-polychrome: undesignated special Variety	10 (14)
K3036	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	3
K3038	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	2
K3043	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	2
K3048	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	1 (2)
K3051	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	2
K3056	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	3
K3059	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	5 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
740.	2-part w/f	2-part w/f	top of the muzzle	deer head	(=MBD174, p. 186 [unrestored]; Sotheby Parke Bernet, Inc., New York, 1981, Sales Catalog 4749Y, No. 24) Note also the 3-part motif in front of the deer head.
741.	bf	bf	touching the beak	avian zoomorph	Note also the motifs attached to the headdress of the second standing figure (Yax B'ahlam?) and the motif on top of the bat head. Compare the Pax God figure to K998, K1226, K1345, K1645, K4013, and K5053.
742.	und.	und.	touching the beak	bird: (avian manifestation of Itzamnaaj?)	
743.	2nm	2nm-round-sc	both sides of the nose	deity	
744.	unc.	unc.	front of the nostrils?	deity head?: (headdress, part of the structure)	
745.	round	oval	front of the nostrils?	deity head?: (part of the structure)	
746.	bone	BO2	front of the nose	deity: Pax God	
747.	bone	BO2	front of the nose	humanlike figure	
748.	bone	BO2	front of the nose	humanlike figure	
749.	silk	silk	touching the nostrils	zoomorph: (belt ornament)	
750.	2 bones	BO2	touching the nostrils	deity head: K'awiil	(=FAA68, p. 100)
751.	3 bones	BO3	touching the nostrils	deity head: K'awiil	
752.	sc w/f	sc w/f	front of the nose	deity: Paddler God	(=MS 740 & PMU, Catalog No. 82 & Fig. 6.46; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala)
753.	2 bones	BO4	touching the nostrils	dragon	
754.	2 round	2Ro	touching the nostrils	dragon head: (belt ornament)	
755.	2nm	2nm-2-part	both sides of the nose	humanlike figure: Maize God	
756.	2nm?	2nm-2-part?	both sides of the nose	humanlike figure: Maize God	
757.	und.	und.	front of the nose	humanlike figure	(Drawing by Lin Crocker / FLAAR 1976)
758.	sc	sc2	front of the nose	humanlike figure (f)	
759.	unc.	unc.	touching the nose	deity: Death God / God A	(Drawing by Persis Clarkson / FLAAR 1976)
760.	unc.	unc.	touching the muzzle	feline (jaguar) zoomorph?	
761.	unc.	unc.	front of the nose	zoomorph? head	
762.	2-part w/f	2-part w/f	front of the nose	anthropomorphic deer	(Drawing by Barbara Van Heusen / FLAAR 1976)
763.	2-part w/f	2-part w/f	front of the nose	feline (jaguar) zoomorph?	
764.	4pm?	4pm?	touching the nose	deity	(Drawing by Barbara Van Heusen / FLAAR 1976)
765.	round	oval	front of the nose	deity	(Drawing by Lin Crocker / FLAAR 1976)
766.	round	oval	front of the nose	deity: Itzamnaaj	(Drawing by Lin Crocker / FLAAR 1976)
767.	und.	und.	front of the nose	dragon	(Drawing by Lin Crocker / FLAAR 1976)
768.	unc.	unc.	touching the nostrils	dragon snout?: (mask)	
769.	3 knots w/f	3 knots w/f	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3062	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	2
K3065	db	n.a.		n.a.	n.a.	n.a.	n.a.	n.a.	3
K3066	db	PNK		PC	CV	C	LC2	T:V	2
K3091	Vol.3:382	PNK		Red, orange and black on cream	CV	C	LC2	Zacatel ceramic group	4
K3092	Vol.3:383	PNK		Red, orange and black on cream	CV	C	LC1-LC2	T:V	3 (5)
K3095	db	PNK		PC	BW	C	LC1	T:V	2 (4)
K3115	Vol.5:732	PNK	Chochola Style	Carved-incised	BW	C	LC2	T:V	2
K3125	Vol.3:387	PNK		Red and black on orange	BW	C	LC1	T:V	2
K3150	Vol.3:389	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K3151	db	PNK		Carved-Incised	CV	C	LC3?	T:V	2
K3154	db	PNK		Carved-Incised + Effigy	CV + EF	C	LC3	T:V	6 (10)
K3201	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K3231	Vol.3:395	PNK	Chama Style	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K3247	Vol.3:397	PNK		Red, brown, black and orange on cream	CV	C	LC1-LC2	T:V	7

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
770.	2 bones	BO1	touching the beak	avian zoomorph	(Drawing by Dorsey Bethune? / FLAAR)
771.	round w/f	round w/f	front of the nose	deity head	(Drawing by Lin Crocker? / FLAAR 1976)
772.	2 bones	BO1	touching the nostrils	dragon	
773.	unc.	unc.	touching the nostrils	dragon head	
774.	bone	BO2	touching the nostrils	dragon head: Cross-banded dragon head	Note also the motifs below the maxilla of the head and the motifs around the head.
775.	bone	BO2	touching the nostrils	dragon head: Cross-banded dragon head	
776.	2 round	2Ro	touching the nostrils	deity head	
777.	2 bones	BO1	touching the nostrils	deity head	
778.	round	oval	front of the nose	deity: Itzamnaaj	
779.	round	oval	front of the nose	deity: Itzamnaaj	
780.	sc?	sc2?	touching the nose	humanlike figure	The central figure is the only individual with a nasal motif in the scene.
781.	2 bones	BO1	touching the nostrils	feathered dragon wing	
782.	2 bones	BO2	touching the nostrils	dragon	
783.	sc	sc1	touching the nose	humanlike figure	
784.	round	round	touching the beak	avian zoomorph: avian manifestation of Itzamnaaj?	
785.	round	round	touching the beak	avian zoomorph: avian manifestation of Itzamnaaj?	
786.	bone	BO2	touching the snout?	dragon: Deer Dragon	Note also the floral motifs attached to the eroded deer ear(?) of the dragon figure and the sc1-type motifs attached to the deer antler. According to Christophe Helmke (personal communication, 2003) the vase shows possible concretions of calcite – a probable evidence of cave use.
787.	2nm	2nm-scwf-BO2	both sides of the nose	humanlike figure	
788.	sc	sc2	touching the nostrils	deity head	Also the other head might have had a nasal motif (now eroded).
789.	2 bones	BO2	touching the nostrils	zoomorph head: (fish?)	
790.	sc w/f	sc w/f	front of the nose	deity: Chaahk	Note also the sc-type motif on top of the stomach of the Baby Jaguar.
791.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
792.	2 bones	BO2	touching the nostrils	zoomorph: Witz Monster C	
793.	unc.	unc.	touching the muzzle?	anthropomorphic Waterlily Jaguar?	
794.	round	oval	front of the nose	humanlike figure	
795.	round	oval	front of the nose	humanlike figure	
796.	round	oval	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3248	Vol.3:398	PNK	Codex Style / TN: *Chatahn* / NP: *? ?..tuniw? Chan? Yo(p)aat? sak wayaas/wayis?, k'uhul Chatahn winik kalo'mte' ho' winaakhaab'*	Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K3270	db	PNK	Chama Style?	Red, brown and cream on orange	CV	C	LC2?	Chama	3
K3296	Vol.3:403	PNK	CPN EG / NP: *Yax Pahsaj (Yax Pahsaj Chan Yo(p)aat ? ajaw nojol? chan yok'in b'akab' ch'aho'm)*	Incised with red hematite pigment	BW	T	LC2	n.a.	3
K3300	db	PNK		Molded-Carved	TD	C	LC3	T:V	2 (3)
K3304	db	PNK		PC	DH	C	LC1	T:V	1 (2)
K3332	db	PNK	Chama Style	Black, brown and red on orange	CV	C	LC2	Chama	7
K3367	db	PNK		Molded-carved	CV	C	LC3	T:V	3
K3385	db	PNK		PC	CV	C	LC2	Related Petkanche polychrome?	2
K3387	db	PNK	Uaxactun-El Zotz Area Style	PC	CV	C	LC1-LC2	Juleki Cream-polychrome: Variety Unspecified	3
K3388	db	PNK	Holmul Dancer Style	PC	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	4 (12)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
797.	2 bones	BO3	touching the nostrils	deity head: K'awiil	Note also the 2-part-type motifs on the back of the heads.
798.	2 bones	BO3	touching the nostrils	deity head: K'awiil	
799.	2-part	2-part	front of the nose	human figure	Note also the 2-part-type motif next to the hand of the figure in the middle.
800.	2 bones	BO3	touching the nostrils	deity head?: (mask)	The masks of the figures have nasal motifs but the actual individuals do not.
801.	unc.	unc.	touching the nostrils	saurian head: (mask)	
802.	2 bones	BO1	touching the nostrils	avian anthropomorph: avian manifestation of Itzamnaaj?	
803.	2 bones	BO1	touching the nostrils	avian anthropomorph: avian manifestation of Itzamnaaj?	
804.	2 bones	BO1	touching the beak	avian head: (headdress)	Note also the motif on the back of the headdress.
805.	round	round	front of the nose	humanlike figure	
806.	unc.	unc.	front of the muzzle	zoomorphic deer	
807.	bone	BO1	touching the nostrils	dragon head	
808.	round w/f?	round w/f?	touching the nose	humanlike figure	
809.	round	round	touching the nose	deity head	
810.	round	round	touching the nose	deity head	
811.	round	round	touching the nose	deity head	
812.	unc.	unc.	touching the nostrils	deity head: (backrack)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
813.	unc.	unc.	touching the nostrils	deity head: (headdress)	
814.	unc.	unc.	touching the nostrils	deity head: (headdress)	
815.	bone	BO1	touching the nostrils	deity head: Witz Monster A	
816.	bone	BO1	touching the nostrils	deity head: Witz Monster A	
817.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
818.	bone	BO1	touching the nostrils	dragon head: (belt ornament)	
819.	sc	sc2	front of the nose	dwarf: 'standard' dwarf	
820.	sc	sc2	front of the nose	dwarf: 'standard' dwarf	
821.	3pm w/f	3pm w/f	front of the nose	humanlike figure	
822.	unc.	unc.	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3390	db	PNK	Uaxactun-El Zotz Area Style / *Pa'chan*? (UAX)	PC	BW	C	LC2	Juleki Cream-polychrome: Variety Unspecified?	9
K3392	db	PNK	Uaxactun-El Zotz Area Style	PC	CV?	C	LC2	Juleki Cream-polychrome: Variety Unspecified	2 (3)
K3395	db	PNK		Red and black on cream	DH	C	LC2	T:V	10 (12)
K3400	Vol.3:410	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	11
K3411	Vol.3:412	PNK		Red, black and orange on cream	CV	C	LC2-LC3?	T:V	3
K3413	Vol.3:413	PNK	Ik' Style?	Red, brown and black on light orange	CV	C	LC2	T:V	21 (22)
K3414	db	PNK		Molded-Carved	BW	C	LC3	Pabellon Molded-carved: Pabellon Variety	3
K3415	db	PNK		Molded-carved	BW	C	LC3	Pabellon Molded-carved: Pabellon Variety	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
823.	2 knots w/f	2 knots w/f	touching the nose	humanlike figure	Compare to K681, K1254, K1774, and K2669.
824.	2 knots w/f?	2 knots w/f?	touching the nose	humanlike figure	
825.	2 knots w/f?	2 knots w/f?	touching the nose	humanlike figure	
826.	bone	BO2	touching the nostrils	deity head: (jaguar tail end)	Compare the zoomorphic spider monkey with a deer ear and the hieroglyphic caption next to the image to K2010 and MBD48: on K2010 and MBD48 the caption reads: **OCH-chi ma-xi** (*och maax*) followed by the **u-WAY-ya** (*uway*) statement. On K3392 the caption reads: **OCH-chi la-? u-WAY**. If the eroded hieroglyph (fourth from the top) reads **xi**, it is quite probable that the third hieroglyph from the top was misdrawn as **la** and that the intended hieroglyph was that of **ma** providing the same reading (*och maax*) as on K2010 and MBD48.
827.	round	oval	front of the nose	zoomorphic spider monkey	
828.	bf	bf	touching the beak	avian zoomorph	(=MS 739)
829.	2-part	2-part	touching the nose	humanlike figure	
830.	sc w/f	sc w/f	touching the nose	humanlike figure	
831.	bf	bf	touching the beak	avian zoomorph	(=MS 1582) Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
832.	unc.	unc.	touching the beak	avian zoomorph	
833.	2 bones	BO2	touching the nostrils	deity head: Witz Monster B	
834.	bone	BO3	touching the nostrils	deity head: Witz Monster B	
835.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
836.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
837.	2 bones	BO2	touching the nose	dragon head: (headdress)	
838.	2 bones	BO2	touching the nose	dragon head: (headdress)	
839.	unc.	unc.	front of the nose	dwarf: hunchback dwarf	
840.	unc.	unc.	front of the nose	dwarf: 'standard' dwarf	
841.	sc	sc2	front of the nose	human head	
842.	sc	sc2	front of the nose	humanlike figure: Maize God	
843.	sc	sc2	front of the nose	humanlike figure: Maize God	
844.	silk	silk	touching the muzzle	Waterlily Jaguar	
845.	sc	sc2	front of the nose	humanlike figure	Only one of the three figures has a nasal motif in the scene.
846.	round	round	touching the nostrils	dragon	
847.	knot w/f	knot w/f	touching the nose	humanlike figure	
848.	round w/f	round w/f	touching the nose	humanlike figure	
849.	2 bones	BO1	touching the nostrils	deity head	
850.	unc.	unc.	front of the nose	humanlike figure	
851.	2 bones	BO1	touching the nostrils	deity head	
852.	unc.	unc.	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3422	Vol.3:415	PNK		Black, buff, red, brown and gray on cream	CV	C	LC2-LC3?	Zacatel ceramic group	4
K3428	db	PNK	Codex Style	Red and black on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7 (13)
K3431	Vol.3:416	PNK		PC	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2 (4)
K3432	Vol.3:417	PNK	Codex Style	Red and black on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K3433	Vol.3:417	PNK	Codex Style NP: *Tob'oot?? B'ahlam*	Red, black and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K3447	db	PNK		PC	DH	C	LC1-LC2?	T:V	6
K3450	Vol.3:418	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K3460	db	PNK	Ik' Style?	Red, black and brown on orange	CV	C	LC2	T:V	8
K3462	db	PNK		Red, brown and black on cream	CV	C	LC2	T:V	5
K3463	db	PNK	Ik' Style?	Red, brown, orange and black on cream	CV	C	LC2	T:V	5
K3469	Vol.3:421	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K3619	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K3639	db	PNK		?	DH?	C	LC2?	T:V	3 (5)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
853.	sc w/f	sc w/f	touching the nose	deity: Jaguar God of the Underworld?	(=FAA72, p. 108) Only the seated figure (of the three deities) has a nasal motif in the scene.
854.	2nm	2nm-sc2-round	both sides of the nose	humanlike figure	
855.	sc?	sc1?	front of the nose	humanlike figure	
856.	und.	und.	front of the nose	humanlike figure	
857.	und.	und.	touching the nose	humanlike figure	
858.	und.	und.	touching the nose	humanlike figure	
859.	2 bones	BO3	touching the nostrils	deity	Note also the 2-part motifs and the element attached to the axe.
860.	unc.	unc.	touching the nose / snout	deity	
861.	bone	BO2	touching the nostrils?	dragon snout: (headdress)	
862.	round	oval	front of the nose	human head?	
863.	bone	BO2	front of the nose	humanlike figure	
864.	2 bones	BO2	touching the nostrils	deity head	
865.	2 bones	BO2	touching the nostrils	deity head	
866.	und.	und.	touching the nostrils / beak	avian zoomorph	
867.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
868.	unc.	unc.	touching the nostrils	dragon	The female figure is the only human/ humanlike/ anthropomorphic figure with a nasal motif in the scene.
869.	2nm	2nm-sc2	both sides of the nose	human figure (f)	
870.	unc.	unc.	touching the nose	humanlike figure	
871.	unc.	unc.	front of the nose	humanlike figure: Itzamnaaj	
872.	unc.	unc.	front of the nose	humanlike figure: Moon Goddess	
873.	2nm	2nm-round-w/f-oval	both sides of the nose	humanlike figure (f)	(=MS 1436) The female figure is the only human individual with a nasal motif in the scene. Note also the two bones in the headdress.
874.	bone	BO2	touching the nostrils	dragon head: (headdress)	The human figure seems to be the only individual with a nasal motif in the scene.
875.	2nm	2nm-BO2-oval	both sides of the nose	humanlike figure	
876.	2 round?	2Rp	touching the nostrils	dragon head: Teo Dragon II	(=MBD, Table 13C) Compare to K1810, K2583, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
877.	2 round?	2Rp	touching the nostrils	dragon head: Teo Dragon II	
878.	2 bones?	BO4	touching the nostrils	deity	(Drawing by Barbara Van Heusen / FLAAR) Note also the sc w/f-type motif below the maxilla of the headdress figure.
879.	unc.	unc.	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3641	db	PNK		?	DH?	C	LC2	T:V	3
K3647	Vol.3:430	PNK		Red, gray, black and pink on cream	DH	C	LC1-LC2?	T:V	2
K3649	db	PNK		Red, brown and black on cream	CV	C	LC2	T:V	2 (4)
K3702	db	PNK	Codex Style	Black and red on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K3716	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	8
K3717	db	PNK		Blue, red, orange and black stucco on black	BW	C	LC1	T:V	4
K3789	db	PNK	Chochola Style	Carved-incised	BW	C	LC2	T:V	3
K3796	db	PNK		Carved-incised	CV	C	LC3	T:V	2
K3801	db	PNK		Carved-incised	QB	C	EC3	T:V	?
K3813	Vol.3:436	PNK	Tikal Area Style	Black, red and orange on cream	CV	C	LC2	T:V	2
K3827	Vol.3:438	PNK	Chama Style?	Red, brown, cream and black on orange	BW	C	LC2	T:V	6
K3842	Vol.3:442	PNK	Chama Style?	Red, brown, cream and black on orange	BW	C	LC2	T:V	13

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
880.	sc w/f	sc w/f	touching the nose	deity	(Drawing by an unnamed illustrator / FLAAR) Note the Ik' motif in the mouth of the dragon.
881.	2 bones	BO1	touching the nostrils	dragon	
882.	round	oval	front of the nose	humanlike figure: Maize God?	
883.	round	oval	front of the nose	humanlike figure: Maize God?	
884.	dnm	dnm	touching the nose	human figure	Compare the nose ornament to K2206, K4542, and K7107.
885.	unc.	unc.	touching the nostrils	dragon	(=FAA 66 p. 96)
886.	sc w/f	sc w/f	front of the nose	deity: Chaahk? (bundle)	
887.	bone	BO3	touching the nostrils	deity: K'awiil	
888.	2 bones	BO3	touching the snout	dragon: K'awiil's leg	
889.	bf	bf	touching the nostrils	dragon: Feathered Dragon	
890.	bone	BO3	touching the nostrils	deity head: Witz Monster A	
891.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
892.	bone	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
893.	2 bones	BO1	touching the nostrils	deity	(=FAA61, p. 86)
894.	2 bones	BO1	touching the nostrils	deity: K'awiil	
895.	round	round	front of the nose?	humanlike figure	Note also the sc w/f-type motif.
896.	sc	sc2	front of the nose	deity: Itzamnaaj	The Itzamnaaj figure(s) are covered with 2-part motifs. Note also the 2-part-type motif below the maxilla and mandible and attached to the forehead of the deity heads behind the Itzamnaaj figures.
897.	3-part	3-part	front of the nose	humanlike figure	
898.	sc	sc2	front of the nose	humanlike figure	
899.	2-part	2-part	front of the nose	human figure?	Out of the 13 human(?) figures only two possess nasal motifs (a figure holding a bundle and a figure holding an unidentified object in the upper register of the bowl).
900.	sc	sc2	front of the nose	human figure?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3844	Vol.3:443	PNK	NP1: *Yich'aak Ajaw? K'ahk' k'uhul ? Hiix Witz ajaw b'ahkab'* NP2: *Ixik Yax ? Ahk?* NP3: *Sakik'al? Ek'* NP4: *? Kelem* NP5: *? B'ahlam* NP6: *?* NP7: *Sak ? K'inich? k'uhul Ik' ?* NP8: *? Chitam? ? way*	Incised, red, resist ware	CV	C	LC2-LC3	Too exceptional	12
K3857	db	PNK		PC	DH	C	LC1-LC2	T:V	3
K3862	db	PNK		Carved-incised	TB	C	LC3?	T:V	2 (8)
K3863	Vol.3:445	PNK		Plano-Relief with gouging and incising	TV	C	EC3	T:V	2
K3875	db	PNK		Red, black and brown on orange	DH	C	LC2	T:V	1
K3924	Vol.3:446	PNK	Uaxactun-El Zotz Area Style	Red, black and orange on cream	CV	C	LC2	Zacatel ceramic group	14 (26)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
901.	round	oval	touching the nose	anthropomorphic head / skull	All human/ humanlike/ anthropomorphic figures in the scene have nasal motifs.
902.	sc	sc2	touching the nose	anthropomorphic head / skull	
903.	sc	sc2	touching the nose	anthropomorphic head / skull	
904.	sc	sc2	touching the nose	anthropomorphic head / skull	
905.	2 bones	BO2	touching the nose	deity head: avian manifestation of Itzamnaaj	
906.	sc	sc2	touching the nose	deity head: Crescent-headed Monster head / Jester God head (headdress)	
907.	sc	sc2	touching the nose	deity head: Crescent-headed Monster head / Jester God head (headdress)	
908.	sc	sc2	touching the nose	deity head: Crescent-headed Monster head / Jester God head (headdress)	
909.	round	oval	touching the nose	deity head: Itzamnaaj?	
910.	unc.	unc.	touching the nostrils	dragon head	
911.	unc.	unc.	touching the nostrils	dragon head	
912.	round	oval	touching the nose	humanlike figure	
913.	sc	sc2	front of the nose	humanlike figure	
914.	sc	sc2	touching the nose	humanlike figure	
915.	sc	sc2	touching the nose	humanlike figure	
916.	sc	sc2	touching the nose	humanlike figure	
917.	sc	sc2	touching the nose	humanlike figure	
918.	sc	sc2	touching the nose	humanlike figure	
919.	round	round	touching the nose	deity head	
920.	2 bones	BO4	touching the nostrils	dragon snout	
921.	2 bones	BO1	touching the beak / nostrils	deity: avian manifestation of Itzamnaaj	
922.	unc.	unc.	touching the nose	deity: Itzamnaaj	
923.	4pm w/f	4pm w/f	front of the beak	avian zoomorph head	
924.	knot w/f	knot w/f	touching the nose	deity: Death God / God A	(=MS1447)
925.	3 knots w/f	3 knots w/f	touching the nose	humanlike figure	
926.	knot w/f	knot w/f	touching the nose	humanlike figure	
927.	knot w/f	knot w/f	touching the nose	humanlike figure	
928.	round	oval	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K3996	Vol.3:449	PNK		Red, black and cream on orange	CV	C	LC2-LC3	T:V	2
K4010	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K4011	Vol.3:450	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K4012	db	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	10 (11)
K4013	Vol.3:451	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	8
K4055	Vol.3:458	PNK		Bichrome-incised	CV	C	LC2-LC3	T:V	2
K4056	Vol.3:459	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K4113	Vol.3:460	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K4114	db	PNK	Codex Style	Black and red on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (7)
K4117	Vol.3:462	PNK	Codex Style	Black and red on cream	BW	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (7)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
929.	sc	sc2	front of the nose	humanlike figure: Itzamnaaj / Itzamnaaj impersonator	Note also the sc-type motifs on the headdresses.
930.	sc	sc2	front of the nose	humanlike figure: Itzamnaaj / Itzamnaaj impersonator	
931.	bf	bf	top of the beak	bird head	
932.	sc	sc2	front of the nose	deity: Chaahk	
933.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
934.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	Compare the scene to K1182, K1559, and K2794.
935.	sc	sc2	front of the nose	humanlike figure	
936.	ds	ds	touching the nose	humanlike figure (f)	
937.	4pm	4pm	front of the nose	deity head: Pax God head (tree)	Compare the Pax God figure to K998, K1226, K1345, K1645, K3007, and K5053.
938.	2 bones	BO2	touching the nose	deity head: Tzuk head (Witz Monster snout)	
939.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
940.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
941.	2 bones	BO2	touching the nostrils	dragon	
942.	bone	BO2	touching the nostrils	zoomorph: Witz Monster C (double-headed)	
943.	bone	BO2	touching the nostrils	zoomorph: Witz Monster C (double-headed)	
944.	3 bones	BO3	touching the nostrils	deity head: Waterlily Monster	A rare frontal view of bone-type motifs in the ceramics.
945.	3 bones	BO3	touching the nostrils	deity head: Waterlily Monster	
946.	sc w/f	sc w/f	front of the nose	deity head?	Note also the headdress element and the element attached to the axe of Chaahk.
947.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
948.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
949.	bone	BO2	touching the nostrils	dragon snout: (nasal motif)	The nasal motif of the dragon snout nasal motif is actually a composite of a bone and a round element. Note also that the head depicted on the olla has a counterpart of a 2nm-type nasal motif on its cheek.
950.	sc	sc2	front of the nose	dwarf: 'standard' dwarf	
951.	ds	ds	touching the nose	humanlike figure	
952.	round	round	touching the nostrils	deity head	
953.	bone	BO4	touching the nostrils	dragon head: (headdress)	
954.	bone	BO3	touching the nostrils	dragon: K'awiil's leg	
955.	round	oval	front of the nose	humanlike figure	The central figure is the only one with a nasal motif in the scene.
956.	round	oval	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4118	Vol.3:462	PNK	Codex Style	Black and red on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K4120	db	PNK	Ik' Style / *Ik'* (MTL) EG / NP: *Yet? K'inich (k'uhul Ik' ajaw b'akab' uxlaju'n tzuk)*	Red, brown, black and gray on orange	CV	C	LC2	T:V	10
K4143	Vol.3:465	PNK		Red, black and orange on cream	CV	C	LC2-LC3	Juleki Cream-polychrome: Variety Unspecified?	5 (6)
K4169	Vol.3:467	PNK	NS: *Ahkul*	Red, orange and cream on light orange	CV	C	LC2	T:V	2
K4181	Vol.3:469	PNK		PC	CV	C	LC2	T:V	3
K4331	Vol.3:470	PNK		Plano-Relief with gouging and incising	BW	C	EC3	T:V	3
K4333	Vol.2:304	PNK	Chochola Style NP: *Ch'ok K'awiil?? Ch'a..? ? Ahk? ?*	Plano-Relief with gouging, incising and hematite pigment	BW	C	LC2	T:V	2
K4334	Vol.2:305	PNK		Plano-Relief with incising	CV	C	LC2-LC3	T:V	1
K4335	Vol.2:306	PNK		Plano-Relief with gouging and incising	CV	C	LC3	T:V	5 (7)
K4336	Vol.2:307	PNK	Chochola Style?	Plano-Relief with gouging and incising	CV	C	LC2	T:V	6
K4337	Vol.2:308	PNK		Plano-Relief with gouging and incising	BW	C	LC3?	T:V	2
K4339	Vol.3:473	PNK	Chama Style	Red, brown, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
957.	sc	sc1	front of the nose	deity: Jaguar God of the Underworld?	All figures in the scene have nasal motifs.
958.	sc	sc1	touching the nose	deity: Jaguar God of the Underworld?	
959.	2nm	2nm-oval-round	both sides of the nose	humanlike figure	
960.	2nm	2nm-round	both sides of the nose	humanlike figure	
961.	unc.	unc.	touching the nose	human figure	The nasal motif of the principal figure is probably a beak of a cormorant or other aquatic bird and it probably represents a mask worn by the seated figure.
962.	bone	BO3	touching the nostrils	dragon	
963.	sc w/f	sc w/f	front of the nose	humanlike figure	
964.	sc	sc2	front of the nose	humanlike figure	
965.	unc.	unc.	front of the nose	human figure	
966.	2 bones	BO3	touching the nostrils	deity head: Witz Monster B	
967.	2 round	2Ro	touching the nose	deity	(Current location: Dumbarton Oaks, Washington D.C.)
968.	2 round	2Ro	touching the nose	deity	
969.	round	round	touching the nose	deity	(Current location: Dumbarton Oaks, Washington D.C.)
970.	2 round	2Rp	touching the nostrils	deity head	
971.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	(Current location: Dumbarton Oaks, Washington D.C.)
972.	ds	ds	touching the nose	humanlike figure	
973.	bone	BO1	touching the nostrils	deity head: (headdress)	(Current location: Dumbarton Oaks, Washington D.C.)
974.	2 bones	BO3	touching the nostrils	dragon head	
975.	2 bones	BO1	touching the nostrils	dragon snout	
976.	sc w/f	sc w/f	touching the nose	humanlike figure	
977.	sc w/f	sc w/f	touching the nose	humanlike figure	
978.	sc	sc1	touching the nose	humanlike figure	(Current location: Dumbarton Oaks, Washington D.C.) Compare the scene to K555.
979.	unc.	unc.	touching the nostrils	zoomorph	
980.	round	round	touching the nose	deity?	(Current location: Dumbarton Oaks, Washington D.C.)
981.	round w/f?	round w/f?	touching the nose	deity?	
982.	unc.	unc.	touching the muzzle	anthropomorphic canine (fox?)	(=K2708; Current location: Dumbarton Oaks, Washington D.C. [Catalog No. 110 Acc#B560.67])
983.	ds	ds	front of the nose	deity: Itzamnaaj	
984.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4358	Vol.3:479	PNK		Pink, red, black and gray on light orange	CV	C	LC2-LC3?	T:V	10 (12)
K4374	Vol.3:480	PNK	Naranjo Area Style	PC	BW	C	LC1	T:V	2 (3)
K4384	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	9 (11)
K4385	Vol.3:485	PNK	Codex Style	Black and red on cream	TV	C	LC2-LC3	Zacatel ceramic group: cream-ground Codex-style	3
K4464	Vol.3:498	BVC	Holmul Dancer Style / *Saal* (NAR) / NP: *K'ahk' Tihliw Chan Chaahk (k'uhul Saal? ajaw, Sak Chuwen, Wak Kab'nal)*	Red and orange on cream with blue stucco	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	6 (16)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
985.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
986.	sc	sc1	front of the nose	humanlike figure	
987.	unc.	unc.	front of the nose	humanlike figure (f)	
988.	4pm	4pm	front of the nose	humanlike figure: Maize God	
989.	round	round	front of the nose	humanlike figure: Maize God	
990.	unc.	unc.	front of the nose	humanlike figure: Paddler	
991.	round	round	front of the nose	humanlike figure	The humanlike figures seem to be dressed as birds rather than being avian anthropomorphs.
992.	und.	und.	front of the nose	humanlike figure	
993.	bone	BO4	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
994.	round	oval	touching the nose	human head	
995.	round	round	touching the nose	human head	
996.	sc w/f	sc w/f	touching the nose	humanlike figure	
997.	und.	und.	front of the nose	humanlike figure	
998.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	Note that the "feather" part of the nasal motif of Chaahk is comparable to the bf-type nasal motifs.
999.	unc.	unc.	front of the nose	deity: Chaahk	
1000.	2 bones	BO2	touching the beak / nostrils	avian zoomorph	(=MS1416; PMU, Catalog No. 95, p. 360, Fig. 7.3, p. 295 and Fig. 7.4, pp. 296-297 [the "Buenavista vase"]) Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1001.	bone	BO2	touching the snout	deity head: (belt ornament)	
1002.	2 bones	BO2	touching the snout	deity head: (headdress)	
1003.	2 bones	BO2	touching the snout	deity head: (headdress)	
1004.	2 bones	BO2	touching the nostrils	deity head: Witz Monster B	
1005.	2 bones	BO2	touching the snout	deity head: Witz Monster B	
1006.	2 bones	BO2	touching the snout?	double-headed zoomorph: double-headed skyband (backrack)	
1007.	2 bones	BO2	touching the snout?	double-headed zoomorph: double-headed skyband (backrack)	
1008.	unc.	unc.	touching the nostrils	dragon head: (backrack, next to dragon wing)	
1009.	unc.	unc.	touching the nostrils	dragon head: (backrack, next to dragon wing)	
1010.	2 bones	BO2	touching the snout	dragon head: (belt ornament)	
1011.	3 bones	BO2	touching the snout	dragon head: (headdress)	
1012.	3 bones	BO2	touching the snout	dragon head: (headdress)	

Source:	PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4465	Vol.4:542	PNK	Plano-Relief with gouging and incising	TV with lid	C	EC3	T:V	4 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1013.	bone	BO2	touching the nostrils	dragon head: (headdress)	
1014.	3 bones	BO2	touching the snout	dragon head: Crescent-headed Monster head / Jester God head (belt ornament)	
1015.	3 bones	BO2	touching the snout	dragon head: Crescent-headed Monster head / Jester God head (belt ornament)	
1016.	unc.	unc.	touching the nostrils	dragon snout: (backrack)	
1017.	2 bones	BO2	touching the snout	dragon snout: (backrack, below Witz Monster B head)	
1018.	2 bones	BO2	touching the snout	dragon snout: (backrack, below Witz Monster B head)	
1019.	2 bones	BO4	touching the nostrils	dragon snout: (backrack, below Witz Monster B head)	
1020.	2 bones	BO4	touching the nostrils	dragon snout: (backrack, below Witz Monster B head)	
1021.	2 bones	BO4	touching the nostrils	dragon snout: (dragon wing / backrack)	
1022.	bone	BO2	touching the nostrils	feathered dragon wing: (backrack)	
1023.	und.	und.	touching the nostrils	feathered dragon wing: (backrack)	
1024.	2 bones	BO2	touching the snout	feline zoomorph / jaguar: (backrack)	
1025.	unc.	unc.	front of the nose	humanlike figure: Maize God	
1026.	unc.	unc.	front of the nose	humanlike figure: Maize God	
1027.	sc	sc2	front of the nose	humanlike head	
1028.	sc	sc2	touching the nose	humanlike head	
1029.	2 bones	BO2	touching the snout	zoomorph: (backrack)	
1030.	2 bones	BO4	touching the nostrils	zoomorph: (backrack)	
1031.	3pm	3pm	touching the nose	deity: Chaahk?	
1032.	3pm	3pm	touching the nose	deity: Chaahk?	
1033.	2 bones	BO1	touching the nostrils	double-headed dragon	
1034.	2 bones	BO1	touching the nostrils	double-headed dragon	
1035.	2 bones	BO3	touching the nostrils	double-headed dragon	
1036.	2 bones	BO3	touching the nostrils	double-headed dragon	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4466	Vol.2:311	PNK	Chochola Style?	Plano-Relief with gouging and incising	BW	C	LC2-LC3	T:V	1
K4468	db	PNK		Carved-incised	TV	C	LC3	T:V	2
K4478	db	PNK		Carved-incised with wash design	BW	C	LC2	T:V	1
K4479	Vol.4:543	PNK		Red, black, cream and brown on orange	BW	C	LC2	T:V	4 (6)
K4485	Vol.4:545	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
K4486	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (4)
K4487	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K4500	Vol.4:546	PNK		Red, orange, black and brown on cream	BW	C	LC2?	T:V	4
K4542	Vol.2:317	PNK	Chochola Style NP: *Kalo'mte' b'akab'*	Carved-incised	CV	C	LC2	T:V	2
K4546	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)
K4547	Vol.2:318	PNK	Chochola Style NP: *Itz'iin? Chaahk Luul? B'aah k'uhul ixik atan kab' ? naah Kan*	Carved-incised with wash design	BW	C	LC2	T:V	1
K4548	Vol.4:549	PNK	Uaxactun-El Zotz Area Style / *Pa'chan* (UAX)	Red, orange and black on light orange	CV	C	LC2	T:V	4
K4549	Vol.4:550	PNK	Ik' Style?	Red, orange, pink and black on cream	CV	C	LC2	T:V	7 (8)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1037.	unc.	unc.	touching the nose	humanlike figure	(=MSW65, p. 125) The human figure is actually a torso representing the Ajaw-sign.
1038.	unc.	unc.	touching the nostrils	deity head	
1039.	unc.	unc.	touching the nostrils	deity head	
1040.	bone	BO1	touching the nostrils	deity head	(Current location: Princeton Art Museum, Princeton)
1041.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	Heavily overpainted according to Kerr (n.d.a.).
1042.	sc	sc2	front of the nose	humanlike figure (f)	
1043.	und.	und.	front of the nose	humanlike figure (f)	
1044.	round	oval	front of the nose	humanlike figure: Ju'n Ajaw?	
1045.	sc w/f	sc w/f	front of the nose	humanlike figure: Maize God	
1046.	sc w/f	sc w/f	front of the nose	deity: (bundle)	A *Fleur-de-lis* type (2nm) motif (compare to K635, K1547, K2323, K2358, K2730, K2794, K4991, K5165, K5229, K6436, and K6641). Note also the 3 part motif on the back of the ear of the dragon.
1047.	2 bones	BO2	touching the nostrils	dragon	
1048.	2nm	2nm-unc-und	both sides of the nose	humanlike figure (f)	
1049.	round w/f	round w/f	front of the nose	deity: Chaahk	Note also the motif between Chaahk and the Baby Jaguar.
1050.	round w/f	round w/f	front of the nose	deity: Death God / God A	
1051.	2nm	2nm-oval	both sides of the nose	humanlike figure	
1052.	2nm	2nm-oval-round	both sides of the nose	humanlike figure	
1053.	sc	sc2	front of the nose	human figure	Narrative? Both pairs of figures seem to have the second part of the 2nm-type nasal motifs on their cheeks, but only one of them seems to have the counterpart as well (touching his hand).
1054.	dnm	dnm	touching the nose	human figure	(=MSW55) Compare the nasal motif (actual nose ornament) to K2206, K3649, and K7107.
1055.	2 bones	BO4	front of the nostrils	deity: avian manifestation of Itzamnaaj	
1056.	bone	BO2	touching the nostrils	deity head: Waterlily Monster? / Jester God?	
1057.	round	round	front of the nose	deity	Overpainted according to Kerr (n.d.a.). Compare the scene to K7265.
1058.	2-part	2-part	front of the nose	human figure	
1059.	round	oval	front of the nose	human figure	
1060.	round	oval	front of the nose	human figure	
1061.	unc.	unc.	touching the nose?	human figure: (captive)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4562	Vol.4:553	PNK	Naranjo Area Style/ NP: *Aj Wosaaj (Chak ch'ok kelem Aj Wosaaj ? sak chuwen yutal?)*	Red, brown and black on orange	BW	C	LC1	Saxche Orange Polychrome: Saxche Variety	4
K4564	Vol.4:554	PNK		PC	CV	C	LC2-LC3??	T:V	2
K4572	Vol.4:555	PNK	*Too'k' Witz*	Black and red on cream	CV	C	LC2	Zacatel Cream-polychrome: Panela Variety	2
K4585	Vol.4:559	PNK	Chama Style	Red, black, cream and brown on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K4598	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (7)
K4599	Vol.4:560	PNK		Carved-incised	CV	C	LC3?	T:V	5
K4603	Vol.4:561	PNK		PC	CV	C	LC2!-LC3?	T:V	2
K4604	db	PNK		PC	BW	C	LC1?	T:V	3
K4617	Vol.4:563	PNK	Chama Style?	Red, brown, black and cream on orange	BW	C	LC2?	Chama Polychrome: Orange-slipped Variety?	12

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1062.	2 bones	BO1	touching the nostrils	deity head	
1063.	unc.	unc.	touching the nostrils	deity head	
1064.	sc	sc1	front of the nose	humanlike figure	Narrative? The two human-looking figures are next to identical except that the other one has a nasal motif and the other one does not.
1065.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	(=MS1446)
1066.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
1067.	2-part	2-part	front of the nose	humanlike figure	Note also the 3pm w/f-type motif hanging from the headdress of the second figure and the 2-part-type motifs above and below the headdresses of both figures.
1068.	2-part	2-part	front of the nose	humanlike figure	
1069.	sc w/f	sc w/f	front of the nose	deity: Jaguar God of the Underworld	Note that none of the three humanlike (deity?) figures have nasal motifs but the Jaguar God of the Underworld has one. Note also the sc-type motifs around the "Flaming Ajaw" head above the head of the Jaguar God of the Underworld and the motifs below the bird head figures on the headdresses.
1070.	round	round	front of the nose	humanlike figure	Stylistically idiosyncratic vase or a fake(?).
1071.	2-part	2-part	front of the nose	deity: K'awiil	(Current location: Mint Museum of Art, Charlotte) There are altogether 11 other 2-part-type motifs in the scene.
1072.	2-part	2-part	front of the nose	deity: K'awiil	
1073.	unc.	unc.	touching the nose	deity head: bicephalic creature	(Current location: Mint Museum of Art, Charlotte) The nasal motif of the bicephalic creature resembles the 2 knots w/f-type nasal motifs.
1074.	2-part	2-part	front of the nose	human figure	The seated figure (on the bench/throne/platform) is the only one with a nasal motif in the scene with 10 individuals. Note also the 2-part-type motifs next to the headdresses of the same individual and the figure seated on the floor facing the principal dignitary.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4619	Vol.4:564	PNK	Holmul Dancer Style	Red, orange and black on cream	CV	C	LC2-LC3?	Cabrito Cream-polychrome: Cabrito Variety	10
K4625	Vol.4:565	PNK		Red, black and brown on orange	CV	C	LC2	T:V	4 (6)
K4633	Vol.4:568	PNK	Chochola Style	Incised	BW	C	LC2	T:V	2
K4635	Vol.4:570	CPN		Molded-carved	BV	C	LC3	Pabellon Molded-carved: Variety Unspecified	12 (16)
K4649	Vol.4:576	CPN		PC	CV	C	LC2-LC3?	T:V	7 (11)
K4650	Vol.4:575	CPN		Plano-Relief with gouging and incising	CV	C	LC3	T:V	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1075.	2 bones	BO2	touching the nostrils	deity head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1076.	2 bones	BO2	touching the nostrils	deity head: (headdress)	
1077.	2 bones	BO1	touching the nostrils	deity head: Witz Monster A	
1078.	2 round	2Rp	touching the nostrils	deity head: Witz Monster B	
1079.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
1080.	2 bones	BO2	touching the nostrils	dragon head: (belt ornament)	
1081.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1082.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
1083.	2 bones	BO1	touching the nostrils	dragon snout: (backrack)	
1084.	2 bones	BO1	touching the nostrils	dragon snout: (backrack)	
1085.	2 bones	BO2	touching the nostrils	dragon snout: (backrack)	
1086.	2 bones	BO2	touching the nostrils	dragon snout: (backrack)	
1087.	2 bones	BO1	touching the nostrils	dragon snout: (backrack, below Witz Monster A head)	
1088.	2-part	2-part	front of the nose	dwarf: 'standard' dwarf	
1089.	2-part w/f	2-part w/f	front of the nose	humanlike figure	
1090.	2-part w/f?	2-part w/f?	touching the nose	humanlike figure	
1091.	2-part	2-part	front of the nose / face	human figure	The individual with a vertically positioned nasal motif is the only figure with a nasal motif in the scene.
1092.	unc.	unc.	touching the nostrils	dragon head	(Current location: Museo Copan Ruinas, Honduras)
1093.	sc	sc1	touching the nose	deity	(Current location: Museo Copan Ruinas, Honduras; Excavation number OP46 Lot 218 N48E46/47 Level 6-7 #17 Burial #5 5/3/89; Excavated by Stephen Whittington) I believe the figures in the two scenes are the same. In the first (second?) scene they have the motifs but in the second (first?) they do not (cf. K2696, K4966 & 6575).
1094.	sc	sc1	touching the nose	deity	
1095.	bone	BO3	touching the nose	deity head	(Current location: Museo Copan Ruinas, Honduras; Excavated; Inventory No. 756) Two out of five human-looking figures have nasal motifs in the scene.
1096.	2 bones	BO3	touching the nose	deity head: (belt ornament)	
1097.	knot w/f	knot w/f	front of the nose	humanlike figure	
1098.	knot w/f?	knot w/f?	front of the nose	humanlike figure	
1099.	round	disc	touching the nose	deity	(Current location: Museo Copan Ruinas, Honduras; Excavated; Inventory No. 752)
1100.	unc.	unc.	touching the nose?	deity	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4651	Vol.4:577	CPN		Molded-carved	CV	C	LC2-LC3	T:V	2
K4654	Vol.4:579	CPN		Plano-Relief with gouging and incising	CV	C	LC3	T:V	1
K4660	Vol.4:580	PNK	Chama Style	PC	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	1
K4661	Vol.4:581	PNK		Black, red, orange and brown on cream	CV	C	LC2?	T:V	2
K4681	Vol.4:586	PNK	Naranjo Area Style?	Black and red on buff/orange	CV	C	LC1	Related to Petkanche Polychrome	7
K4686	db	PNK	Tikal Area Style?	PC	CV	C	LC2?	T:V	2
K4689	Vol.4:592	PNK		PC	CV	C	LC2	T:V	2
K4705	Vol.4:595	PNK		Bichrome-Plano-Relief with gouging and incising	CV	C	LC2?	T:V	10
K4717	Vol.4:596	PNK		Red, black and orange on cream	CV	C	LC2-LC3	T:V	2
K4791	db	PNK		Molded-carved	BW	C	LC3	Pabellon Molded-carved: Pabellon Variety	8
K4806	Vol.4:599	PNK	Chama Style	Black, red and cream on orange	BW	C	LC2	Chama Polychrome: Orange-slipped Variety	6 (7)
K4824	Vol.4:600	PNK	Naranjo Area Style	Black, red and brown on orange	CV	C	LC1	Saxche Orange Polychrome: Saxche Variety	4 (5)
K4906	Vol.4:607	PNK		PC	CV	C	LC2	T:V	2
K4907	Vol.4:608	PNK		PC	BW	C	LC1??	T:V	6 (7)
K4923	Vol.4:612	PNK		PC	CV	C	LC2-LC3?	T:V	6

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1101.	sc w/f	sc w/f	front of the nose	humanlike figure	(Current location: Museo Copan Ruinas, Honduras; Excavated; Inventory No. 746)
1102.	sc w/f	sc w/f	front of the nose	humanlike figure	
1103.	round	oval	touching the nose	human figure: (human figure in avian costume?)	(Current location: Museo Copan Ruinas, Honduras; Excavated; Inventory No. 264)
1104.	bone	BO2	front of the nose	human figure	Note also the 2-part-type motif next to the headdress.
1105.	sc w/f	sc w/f	touching the nose	chilopodous dragon	Probable centipede body segments.
1106.	sc	sc2	touching the nose	chilopodous dragon	
1107.	round	round	touching the nose	deity head	
1108.	round	round	front of the nose	humanlike figure: Ju'n Ajaw?	
1109.	round	round	touching the nose	humanlike figure: Maize God	
1110.	unc.	unc.	touching the nose	humanlike figure: Yax B'ahlam?	
1111.	round w/f	round w/f	front of the nose	humanlike figure	
1112.	round w/f	round w/f	front of the nose	humanlike figure	
1113.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1114.	bone	BO1	touching the nostrils	dragon snout: (nasal motif)	
1115.	ds	ds	touching the nose	humanlike figure	
1116.	ds	ds	touching the nose	humanlike figure	
1117.	unc.	unc.	touching the maxilla?	fish	Note also the motifs in the upper register.
1118.	2-part	2-part	front of the nose	deity	Note also the headdress element and the motifs around the headdresses.
1119.	2-part	2-part	front of the nose	deity	
1120.	2 bones	BO1	touching the nostrils	deity head	
1121.	2 bones	BO1	touching the nostrils	deity head	
1122.	round	round	front of the nose?	human figure	The motif is either in front of one of the two seated figures or placed between them.
1123.	2 bones	BO1	touching the beak	bird head: (headdress)	
1124.	3 knots w/f	3 knots w/f	front of the nose	deity	Note also the motifs around the “Flaming Ajaw” head above the head of the Jaguar God of the Underworld. The second, eroded, figure is probably equivalent to the first figure based on the headdress style, jaguar ear, and the flames coming out of a probable torch.
1125.	round	round	front of the nose	humanlike figure	Poorly executed work or a fake(?).
1126.	round	round	front of the nose	humanlike figure	
1127.	round	round	front of the nose	humanlike figure	
1128.	sc w/f	sc w/f	touching the nose	humanlike figure	
1129.	sc w/f	sc w/f	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4924	Vol.4:613	PNK		Plano-Relief with gouging and incising	BW	C	LC3	T:V	2
K4934	Vol.4:619	PNK		PC	CV	C	LC1-LC2	T:V	4
K4950	Vol.4:623	PNK	Naranjo Area Style	Red, black, orange and gray on light cream	CV	C	LC1	T:V	2 (8)
K4956	Vol.4:624	PNK	Chochola Style	Carved-incised	BW	C	LC2	T:V	2
K4963	Vol.4:628	PNK		PC	CV	C	LC2	T:V	6
K4966	db	PNK		Molded-carved	BV	C	LC3	Pabellon Molded-carved: Variety Unspecified	12 (16)
K4969	Vol.4:629	PNK		Plano-Relief with gouging and incising	CV	C	LC3	T:V	2
K4973	Vol.4:633	PNK		PC	CV	C	LC2	T:V	2
K4976	db	PNK	Naranjo Area Style NP: *Ch'ok K'elem*	Black, red and brown on orange	BW	C	LC1	T:V	3
K4988	Vol.4:635	PNK	Uaxactun-El Zotz Area Style NP: *B'olon Chan Chij ajaw*	Red, orange and black on cream	BW	C	LC1-LC2	Juleki Cream-polychrome: Variety Unspecified	5

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1130.	round w/f	round w/f	touching the nose	deity	
1131.	sc w/f	sc w/f	touching the nose	deity	
1132.	2-part	2-part	front of the nose	deity	The placement of the 3pm w/f-type and 4pm w/f-type motifs is rather unorthodox so they are not classified as nasal motifs *per se*. Note also the other motifs floating around in the scene.
1133.	2 bones	BO1	touching the nostrils	bird beak	Compare the uncommon bird beak nasal motifs to K4120.
1134.	2 bones	BO1	touching the nostrils	bird beak	
1135.	2 bones	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1136.	2 bones	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1137.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1138.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1139.	unc.	unc.	touching the nose	humanlike figure	
1140.	unc.	unc.	touching the nose	humanlike figure	
1141.	2 bones	BO3	touching the nostrils	deity head	
1142.	2 bones	BO3	touching the nostrils	dragon: Feathered Dragon	
1143.	sc w/f?	sc w/f?	front of the nose?	humanlike figure	The figure is in a cartouche above the feathered serpentine creature.
1144.	sc	sc1	touching the nose	deity	I believe the figures in the two scenes are the same – in the first (second?) scene they have their nasal motifs but in the second (first?) they do not. See also K2696, K4635, K6575 & Fig. 138 in Clancy, Coggins, and Culbert 1985 (p. 184).
1145.	sc	sc1	touching the nose	deity	
1146.	round	oval	touching the nose	deity: God N	
1147.	round	oval	touching the nose	deity: God N	
1148.	round	round	touching the nostrils	deity head	(=K4913) Note also the headdresses and the motifs next to the mouth and below the head of the figures.
1149.	round	round	touching the nostrils	deity head	
1150.	unc.	unc.	touching the nostrils	deity head	(=MS1680; Current location: Los Angeles County Museum, Los Angeles)
1151.	unc.	unc.	touching the nostrils	deity head	
1152.	unc.	unc.	touching the nostrils	deity head	
1153.	round	oval	touching the nose	deity head	Only one of the five deity heads has a nasal motif.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K4989	Vol.4:636	PNK	Holmul Dancer Style	PC	CV	C	LC2	T:V	10
K4990	Vol.4:637	PNK	Codex Style	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K4998	db	PNK		PC	CV	C	LC2?	T:V	14
K4999	db	PNK		Blue, red and black on stucco	CV	C	LC2?	T:V	3
K5000	db	PNK		CS? / PC?	CV	C	LC2	T:V	2
K5001	Vol.4:641	PNK		PC	CV	C	LC2	T:V	4
K5002	Vol.4:641	PNK	Codex Style	Black and red on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (3)
K5004	Vol.4:643	PNK		PC	CV	C	LC2!-LC3?	T:V	2
K5006	Vol.4:645	PNK	Tikal Area Style NP: *Kalo'mte'*	PC	BW	C	EC3-LC1	T:V	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1154.	2-part	2-part	front of the nose	humanlike figure	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1155.	2 bones	BO4	touching the nose?	zoomorph	
1156.	2 bones	BO2	touching the nostrils	zoomorph head: Witz Monster B	
1157.	2 bones	BO2	touching the nostrils	zoomorph head: Witz Monster B	
1158.	2 bones	BO1	touching the nostrils	deity head	
1159.	2 bones	BO1	touching the nostrils	deity head	
1160.	und.	und.	touching the nose	deity	
1161.	und.	und.	touching the nose?	deity	
1162.	bone	BO1	touching the nostrils	deity head	
1163.	und.	und.	front of the nose	humanlike figure: Yax B'ahlam?	
1164.	round w/f	round w/f	touching the nose	deity: Itzamnaaj	Narrative?
1165.	round w/f	round w/f	touching the nose	humanlike figure: Itzamnaaj? / Maize God?	
1166.	round w/f	round w/f	front of the nose	deity: Jaguar God of the Underworld?	Note also the 3-part-type motif above the headdress of the other depiction of the possible Jaguar God of the Underworld.
1167.	round w/f	round w/f	front of the nose	deity: Jaguar God of the Underworld?	
1168.	sc	sc1	front of the nose	deity: avian manifestation of Itzamnaaj	The vase is broken off next to the figure between Itzamnaaj and Yax B'ahlam but a part of the sc-type nasal motif can still be distinguished.
1169.	sc	sc1?	front of the nose	humanlike figure	
1170.	sc	sc1	front of the nose	humanlike figure: Ju'n Ajaw?	
1171.	sc	sc1	front of the nose	humanlike figure: Yax B'ahlam?	
1172.	2nm	2nm-BO4	both sides of the nose	humanlike figure	
1173.	2nm	2nm-ds-round	both sides of the nose	humanlike figure	
1174.	2nm?	2nm-oval-round	both sides of the nose?	humanlike figure	
1175.	unc.	unc.	front of the nose	humanlike figure	
1176.	unc.	unc.	front of the nose	humanlike figure	
1177.	2 bones	BO1	touching the nostrils	deity head	Three of the four humanlike figures have nasal motifs but the figure holding K'awiil's head does not. Note also the bone motifs in the headdresses and the round nasal motifs of the head variants in the PSS text: B1, C1, D1, and G1.
1178.	round	round	front of the nose	human head	
1179.	round	round	touching the nose	humanlike figure	
1180.	round	round	touching the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5008	Vol.4:648	PNK		PC	BW	C	LC1	T:V	2
K5009	Vol.4:647	PNK		Molded-carved	BV	C	LC3	Sahcaba Molded-carved	7
K5012	db	PNK	Tikal Area Style?	PC	CV	C	LC2?	T:V	2
K5015	db	PNK		Carved-incised with effigies	CV	C	LC2?	T:V	3
K5016	db	PNK		PC	CV	C	LC2	T:V	3 (6)
K5017	db	PNK		PC	CV	C	LC2?	T:V	3
K5018	db	PNK		Carved-incised	BW	C	EC3-LC1	T:V	4+
K5020	Vol.5:736	PNK		Plano-Relief with gouging and incising	BV	C	LC3?	T:V	4
K5021	db	PNK		Molded-carved	CV	C	LC3	Sahcaba Molded-carved: Variety Unspecified	4+

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1181.	2 bones	BO1	touching the nostrils / beak	avian zoomorph	There are also two motifs (4pm-type motif and an uncommon one) touching the heads of personified wings (feathered dragon wings). Usually the motifs touch the nostrils of similar creatures (compare to K620, K1347, K2704, K3095, K4950, K5042, K5191, K5199, K5612, K5746, K8068, K8246, and K8344). See also the motifs behind and front of the bird.
1182.	round	round	touching the nostrils / beak	avian zoomorph	
1183.	round	round	touching the nose	deity	
1184.	round	round	touching the nose	deity	
1185.	2nm	2nm-oval	both sides of the nose	humanlike figure	
1186.	sc w/f	sc w/f	touching the nose	humanlike figure	
1187.	sc w/f	sc w/f	touching the nose	humanlike figure	
1188.	unc.	unc.	front of the nose	anthropomorphic figure	(=MBD, Fig. 40a, p. 136)
1189.	2 round	2Rf	touching the nose	anthropomorphic head	
1190.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1191.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1192.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1193.	round	round	touching the nostrils	dragon snout: (nasal motif)	
1194.	round	round	touching the nostrils	dragon snout: (nasal motif)	
1195.	ds	ds	touching the nose	human figure	
1196.	ds	ds	touching the nose	human figure	
1197.	ds	ds	touching the nose	human figure	
1198.	unc.	unc.	front of the nose	deity: Death God / God A	Compare the motif to equivalent motifs in the Madrid Codex (pages 83c and 110b).
1199.	unc.	unc.	touching the nose	deity head	
1200.	unc.	unc.	touching the nose	deity head	
1201.	unc.	unc.	touching the nose	deity head	
1202.	unc.	unc.	touching the nose	deity head	
1203.	2-part	2-part	front of the nose	human head	
1204.	round	round	front of the nose	humanlike head	
1205.	2 bones	BO1	touching the nostrils	zoomorph: saurian dragon?	
1206.	sc w/f	sc w/f	touching the nose	human figure	(Current location: De Young Museum, San Francisco; Museum No. 1984.58.1)
1207.	sc w/f	sc w/f	touching the nose	human figure	
1208.	sc w/f	sc w/f	touching the nose	human figure	
1209.	sc w/f	sc w/f	touching the nose	human figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5026	db	PNK	Holmul Dancer Style	PC	CV	C	LC2	T:V	3 (9)
K5032	Vol.5:740	PNK	Naranjo Area Style?	PC	CV	C	LC1	T:V	4 (16)
K5033	Vol.5:741	PNK	Tikal Area Style?	PC	BW	C	LC2	T:V	2
K5034	Vol.5:742	PNK		PC	CV	C	LC2-LC3?	T:V	2
K5039	db	PNK		PC	CV?	C	LC3?	T:V	5
K5042	Vol.5:746	PNK	Naranjo Area Style / NP: *Aj Wosaaj (Chak ch'ok kelem Aj Wosaaj ?..?)*	PC	BW	C	LC1	Saxche Polychrome group?	2
K5043	Vol.5:747	PNK		Red, black and orange on cream	CV	C	LC2	Zacatel Polychrome group?	7 (12)
K5053	Vol.5:749	PNK		Plano-Relief with gouging and incising	CV	C	LC3	T:V	2
K5056	db	PNK	Codex Style	Black brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5057	Vol.6:914	PNK	Codex Style / NP: *Chatahn (K'uhul Chatahn winik)*	Black and red on cream slip with a light brown wash	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5059	db	PNK		Carved-incised with black slip	CV	C	LC2	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1210.	2 bones	BO1	touching the nostrils	dragon head: (backrack)	(Current location: De Young Museum, San Francisco; Museum No. 76.6.13) Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1211.	2 bones	BO1	touching the nostrils	dragon head: (backrack)	
1212.	round	round	front of the nose	dwarf: 'standard' dwarf	
1213.	round	round	front of the nose	humanlike figure: Maize God?	The other humanlike figure (Maize God?) has in all likelihood a nasal motif but the surface of the vase is eroded beyond recognition in that area.
1214.	2nm	2nm-sc1	both sides of the nose	humanlike figure	Narrative? Note also the hand positions.
1215.	2-part	2-part	front of the nose	deity: Itzamnaaj?	Narrative? Note also the motifs below the headdresses.
1216.	2 bones	BO4	touching the nostrils / beak	anthropomorphic bird	
1217.	2 bones	BO4	touching the nostrils / beak	anthropomorphic bird	
1218.	round	round	touching the nose	deity head	Compare the nasal motif of the personified wing (feathered dragon wing) to the motif on K8342. Compare the personified wing also to K620, K1347, K2704, K3095, K4950, K5008, K5191, K5199, K5612, K5746, K8068, K8246, and K8344. Note also the floral motif to the right of the wing.
1219.	unc.	unc.	touching the nostrils	feathered dragon wing	
1220.	bf	bf	touching the nostrils	dragon head: (headdress)	Besides the undefined nasal motif of the humanlike figure with a broad-brimmed hat the central figure might also have a nasal motif. However, the surface of the vase is eroded beyond recognition in the nasal area.
1221.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
1222.	und.	und.	touching the nose?	humanlike figure	
1223.	sc w/f	sc w/f	front of the nose	deity head: head of the Jaguar God of the Underworld	Flames(?) emitting from the nasal motif of the Pax God. Note also the 4pm-motifs incised on the flames. Compare the Pax God figure to K998, K1226, K1345, K1645, K3007 and K4013.
1224.	unc.	unc.	touching the nose	deity head: Pax God head	
1225.	2 bones	BO2	touching the nostrils	dragon: Teo Dragon II	Compare to K1810, K2583, K3619, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
1226.	2 bones	BO2	touching the nostrils	dragon: Teo Dragon II	
1227.	round	round	touching the nose	deity head: K'an cross deity head	(=MBD, Table 24A, p. 223; MS648 & PMU, Catalog No. 21 & Fig. 3.1, p. 73) Compare to K5072 and K6616.
1228.	round	round	touching the nose	deity head: K'an cross deity head	
1229.	bone	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
1230.	bone	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5062	Vol.6:916	PNK	NP: *Ch'ok*	Light orange, red, black and orange on cream	CV	C	LC2	T:V	6 (11)
K5064	db	PNK	Codex Style / NP: *Chatahn (K'uhul Chatahn winik)*	Black and red on cream	??	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5066	Vol.6:917	PNK		Red, brown, black and gray on cream	CV	C	LC2	T:V	2
K5069	Vol.6:918	PNK		Effigy vessel	CV-BW	C	PC-EC	T:V	4 (8)
K5071	Vol.6:920	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5076	db	PNK	Tikal Area Style?	Red and black on orange	TD	C	LC2	Palmar orange-polychrome: Variety Unspecified	1 (2)
K5081	db	PNK		PC	CV	C	LC2	T:V	2
K5082	Vol.5:750	PNK		PC	CV	C	LC2-LC3?	T:V	4
K5092	Vol.5:752	PNK	Tikal Area Style	Red, brown and black on cream	CV	C	LC2	T:V	2
K5094	Vol.5:754	PNK		PC	CV	C	LC1	T:V	5
K5109	db	PNK	Ik' Style?	Red, black, pink, gray and orange on cream	CV	C	LC2	T:V	4 (5)
K5112	Vol.5:757	PNK	Uaxactun-El Zotz Area Style	Orange, cream and black on red	CV	C	LC2	Juleki Cream-polychrome: Variety Unspecified	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1231.	2-part	2-part	front of the muzzle	deer head: (headdress)	(=MS652 & PMU, Fig. 3.14b, p. 89) Only the principal seated figure on the platform (bench/throne) and three headdress figures have nasal motifs. All other human individuals (five of them) do not have nasal motifs.
1232.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1233.	2-part	2-part	front of the muzzle	feline (jaguar?) head: (headdress)	
1234.	2nm	2nm-2-part-round	both sides of the nose	humanlike figure: Maize God? (Maize God impersonator?)	
1235.	3-part w/f	3-part w/f	front of the nostrils	dragon: Teo Dragon II	(=MS1520 & MBD, Table 13A) Compare to K1810, K2583, K3619, K5056, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
1236.	round	round	front of the nostrils	dragon: Teo Dragon II	
1237.	unc.	unc.	touching the nose	deity	
1238.	2 round?	2Rf	touching the nose	araneous anthropomorph?	The three figures seem to represent an anthropomorphic spider, a centipede, and a bird, respectively. Reworked?
1239.	unc.	unc.	touching the nose	avian anthropomorph?	
1240.	unc.	unc.	touching the nose	chilopodous anthropomorph?	
1241.	round	oval	touching the nostrils	deity: K'awiil	The other K'awiil figure has a nasal motif but the other does not.
1242.	sc	sc1	front of the nostrils?	deity head?: (headdress)	(=K5878; MS657 & PMU, Catalog No. 59 & Fig. 5.39, p. 199) Note also the motif below the maxilla of the headdress figure.
1243.	2 bones	BO2	touching the nostrils	bird: (cormorant)	
1244.	2 bones	BO2	touching the nostrils	bird: (cormorant)	
1245.	round	round	touching the beak	bird: (cormorant?) with a human face in the breast	(=K6181)
1246.	2 round	2Rp	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	Narrative? Note also the motifs around the headdress of the figure with a nasal motif.
1247.	sc	sc1	front of the nose	humanlike figure	
1248.	sc	sc1	front of the nose	humanlike figure	
1249.	round	oval	front of the nose	humanlike figure	
1250.	round	oval	front of the nose	humanlike figure	
1251.	round	oval	touching the nose	humanlike figure	
1252.	round	round	touching the nose	humanlike figure	
1253.	2 bones	BO4	touching the snout?	dragon snout: (headdress)	Heavily restored according to Kerr (n.d.a.).
1254.	2-part	2-part	touching the nose	human(?) head	Compare the severed humanlike head and the iconography of the vase to Dresden Codex page 34a.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5113	Vol.4: 650-651	PNK		Red, black and brown on light orange	QV	C	LC2	T:V	17
K5123	Vol.5:758	PNK		PC	CV	C	LC2!-LC3?	T:V	8 (9)
K5125	db	PNK		Carved-incised brown-slipped	CV	C	LC2-LC3	T:V	1
K5152	Vol.5:748	PNK		Red, cream, black, brown and pink on orange	BW	C	LC2	T:V	5
K5164	Vol.6:926	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K5166	db	PNK		Red, orange, brown and black on cream	CV	C	LC2	T:V	7 (10)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1255.	2 bones	BO3	touching the nostrils	dragon snout	(=MS1524 & PMU 222) This is labeled as "The Birth Vase" in Kerr 1994: 650-651, but its K-number (K5113) can be found at Justin Kerr's web database (Kerr n.d.a.).
1256.	sc w/f	sc w/f	front of the nose	humanlike figure: Goddess O	
1257.	2 bones	BO3	touching the nostrils?	deity head: (dragon's snout)	
1258.	sc w/f	sc w/f	front of the nose	deity: Goddess O	
1259.	bone	BO2	touching the nostrils	dragon	
1260.	sc w/f	sc w/f	front of the nose	humanlike figure: Goddess O	
1261.	sc	sc1	front of the nose	humanlike figure: Goddess O	
1262.	2 bones	BO3	touching the nostrils	dragon: Jaguar Dragon / Dragon with feline attributes	
1263.	unc.	unc.	touching the nostrils	deity head: (incensario)	
1264.	und.	und.	touching the nose	avian zoomorph: avian manifestation of Itzamnaaj?	
1265.	2 bones	BO1	touching the nostrils?	dragon head: (headdress)	
1266.	2nm	2nm-oval	both sides of the nose	humanlike figure	
1267.	2nm	2nm-round	both sides of the nose	humanlike figure	
1268.	2nm	2nm-oval	both sides of the nose	humanlike figure: Maize God	
1269.	round	round	touching the nose	deity: God N?	
1270.	round	oval	front of the nose?	anthropomorphic monkey	The oval motif in front of the nose of the anthropomorphic monkey is either a nasal motif or part of the frame / background.
1271.	und.	und.	front of the nose?	deity	
1272.	mo	mo	touching the maxilla	toad (zoomorph?)	
1273.	round	oval	front of the nose	deity	(=MS1722 & PMU, Catalog No. 30 & Fig. 1.3, p. 6) Note also the motif in front of the forehead of the female figure.
1274.	round	oval	touching the nose	deity: K'awiil	
1275.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
1276.	sc	sc1	front of the nose	deity	
1277.	ds	ds	touching the nose	deity: Mood Goddess	
1278.	round	round	front of the nose	humanlike figure: Maize God?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5169	Vol.5:763	PNK		PC	CV	C	LC2	T:V	6 (20)
K5180	db	PNK		Black, red and orange on cream	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	2
K5185	db	PNK		Carved-incised	CV	C	LC2	T:V	5
K5187	Vol.5:768	PNK		Red, black and orange on cream	CV	C	LC1	T:V	2
K5191	Vol.5:769	PNK		Red, black and orange on cream	CV	C	LC2-LC3?	T:V	2 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1279.	bone	BO1	touching the nostrils	deity head: Witz Monster A	(Not in the web database [Kerr n.d.a.] by January 2005. Note also the motifs touching the heads of the dwarfs).
1280.	bone	BO1	touching the nostrils	deity head: Witz Monster A	
1281.	round	round	touching the nostrils	dragon head: (belt ornament)	
1282.	round	round	touching the nostrils	dragon head: (belt ornament)	
1283.	round	round	touching the nostrils	dragon head: (belt ornament)	
1284.	round	round	touching the nostrils	dragon head: (belt ornament)	
1285.	round	round	touching the nostrils	dragon head: (headdress)	
1286.	round	round	touching the nostrils	dragon head: (headdress)	
1287.	round	round	touching the nostrils	dragon head: (headdress)	
1288.	round	round	touching the nostrils	dragon head: (headdress)	
1289.	round	round	touching the nostrils	dragon: (backrack)	
1290.	round	round	touching the nostrils	dragon: (backrack)	
1291.	sc	sc2	touching the nose	dwarf: proportionate dwarf	
1292.	sc	sc2	touching the nose	dwarf: proportionate dwarf	
1293.	sc	sc2	touching the nose	humanlike figure	
1294.	sc	sc2	touching the nose	humanlike figure	
1295.	2 bones	BO3	touching the nostrils	dragon head: Teo Dragon I	(=MS 1271 & PMU, Catalog No. 29 & Fig. 1.2, p. 5) (Current location: Denver Art Museum, Denver; Museum No. 1983.405) Compare to K1810, K2583, K3619, K5056, K5064, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
1296.	2 bones	BO3	touching the nostrils	dragon head: Teo Dragon I	
1297.	bone	BO1	touching the nostrils?	deity head: Crescent-headed Monster head / Jester God head	(Current location: Denver Art Museum, Denver; Museum No. 1989.214)
1298.	round	round	front of the nose	human figure (f)	(Current location: Denver Art Museum, Denver; Museum No. 1982.187)
1299.	round	round	front of the nose	human figure (f)	
1300.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	(Current location: Denver Art Museum, Denver; Museum No. 1983.402) See K5126, K8246, K8344, and K8461 for comparison. Note that the second dragon headdress should have a nasal motif as well (eroded?) based on similar scenes. Note also the motifs below the maxillae of the headdress figures.
1301.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1302.	2 bones	BO3	touching the nostrils	feathered dragon wing	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5195	db	PNK	Tikal Area Style	PC	CV	C	LC2	T:V	4
K5199	db	PNK	Naranjo Area Style	Red, orange, black and gray on cream?	CV	C	LC1	T:V	3 (10)
K5205	db	PNK	Chochola Style?	Carved-incised	BW	C	LC2-LC3	T:V	2
K5226	Vol.6:927	PNK		Plano-Relief with gouging and incising	CV	C	LC3?	T:V	5
K5230	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K5233	Vol.6:929	PNK		Red, cream, orange, black and blue on light orange	CV	C	LC2	T:V	3 (5)
K5349	db	PNK		Red, orange, gray (fugitive green) and black on cream?	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	2 (4)
K5351	db	PNK		Red, orange, brown and black on cream	CV	C	LC1	Zacatel Cream-polychrome: Panela Variety	6
K5352	db	PNK		Red, orange and black on cream	CV	C	LC2	T:V	3
K5353	Vol.5:782	PNK	Tikal Area Style	Red, brown and black on cream	CV	C	LC2-LC3?	T:V	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1303.	und.	und.	front of the nose	human figure	(=K6613) (Current location: Denver Art Museum, Denver; Museum No. 1976.48)
1304.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	(Current location: Denver Art Museum, Denver; Museum No. 1987.518) Compare to K795, K796 & K4627.
1305.	bone	BO1	touching the nostrils	dragon head: (belt ornament)	
1306.	3 bones	BO1	touching the nostrils	feathered dragon wing	
1307.	bone	BO4	touching the nostrils	dragon	
1308.	unc.	unc.	touching the nostrils	dragon	
1309.	round	disc	touching the nose	humanlike head	
1310.	round	round	touching the nose	humanlike head	
1311.	und.	und.	touching the nostrils	deity: K'awiil	(=MBD8, p. 17; Current location: Jay Kislak Foundation, Miami Lakes)
1312.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
1313.	2 bones	BO2	touching the nostrils	deity head: (headdress)	(=MS1720) The dancing human figure with a deity headdress has a nasal motif but neither of the two musicians possess one.
1314.	bone	BO2	front of the nose	human figure	
1315.	und.	und.	touching the nostrils	deity head: (headdress)	(=MS1389 & PMU, Catalog No. 16 & Fig. 3.15, p. 90; Current location: Duke University Museum of Art, Durham; Museum No. 1986.3.1)
1316.	und.	und.	touching the nostrils	deity head: (headdress)	
1317.	unc.	unc.	touching the nose	deity: Paddler God	(=MS158 & PMU, Catalog No. 83 & Fig. 6.47, p. 275; Current location: Duke University Museum of Art, Durham; Museum No. 1976.93) General provenience
1318.	unc.	unc.	touching the nose	deity: Paddler God	Eastern Central Peten according to Reents-Budet (1994: 352).
1319.	sc	sc2	touching the nose	deity	(=MBD, Fig. 29c, p. 128; MS176 & PMU, Fig. 2.15, p. 47; Current location: Duke University Museum of Art, Durham; Museum No. 1979.10.3)
1320.	sc	sc2	touching the nose	deity	
1321.	unc.	unc.	front of the nose	human figure	(=MS607 & PMU, Fig. 3.2, p. 74; Current location: Duke University Museum of Art, Durham; Museum No. 1980.116)
1322.	unc.	unc.	front of the nose	human figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5355	Vol.5:783	PNK	Holmul Dancer Style	Red and black on yellow-on-cream	CV	C	LC2	Acasaguastlán Polychrome: Acasaguastlán Variety (provisional designation < Joseph Ball [in Reents-Budet 1994: 364])	6 (17)
K5356	db	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	4 (17+)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1323.	bf	bf	touching the beak	bird: (avian manifestation of Itzamnaaj?)	(=MS159 & PMU, Catalog No. 43 & Fig. 1.23, p. 25; Current location: Duke University Museum of Art Durham NC Museum number 1978.41.1) Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
1324.	bf	bf	touching the beak	bird: (avian manifestation of Itzamnaaj?)	
1325.	2 bones	BO1	touching the nostrils	deity head: Witz Monster A	
1326.	2 bones	BO1	touching the nostrils	deity head: Witz Monster A	
1327.	2 bones	BO1	touching the nostrils	dragon snout: (belt ornament)	
1328.	bone	BO1	touching the nostrils	dragon snout: (belt ornament)	
1329.	2 bones	BO2	touching the nostrils	dragon snout: (headdress)	
1330.	sc	sc2	touching the nostrils	dragon snout: (headdress)	
1331.	sc	sc2	front of the nose	humanlike figure	
1332.	sc	sc2	touching the nose	humanlike figure	
1333.	2nm	2nm-oval-round	both sides of the nose	humanlike head: (pendant)	
1334.	2 bones	BO3	touching the nostrils	deity head: (headdress)	(=MS1127 & PMU, Catalog No. 51 & Fig. 5.23, p. 185; Current location: Duke University Museum of Art, Durham) Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
1335.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1336.	2 bones	BO3	touching the nostrils	deity head: Witz Monster A	
1337.	2 bones	BO3	touching the nostrils	dragon head	
1338.	2 bones	BO3	touching the nostrils	dragon head	
1339.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1340.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1341.	2 bones	BO3	touching the nostrils	dragon snout: (headdress)	
1342.	2 bones	BO3	touching the nostrils	dragon snout: (nasal motif)	
1343.	2 bones	BO3	touching the nostrils	dragon snout: (nasal motif)	
1344.	ds	ds	touching the nose	humanlike figure	
1345.	ds	ds	touching the nose	humanlike figure	
1346.	ti	ti	touching the beak	zoomorphic bird: avian manifestation of Itzamnaaj?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5359	db	PNK	Ik' Style	Red, orange, black and gray on cream	CV	C	LC2	T:V	7 (11)
K5361	db	PNK		Red, orange, black and blue on cream	drum	C	LC2-LC3	T:V	2
K5365	Vol.5:787	PNK		Red and black on light orange	CV	C	LC2-LC3?	T:V	2
K5366	db	PNK		Red, pink and black on cream	CV	C	LC2	Zacatel Cream-polychrome: Panela Variety	2
K5369	db	PNK		Red, orange, black and brown on cream	CV	C	LC2	T:V	1
K5373	db	PNK	Tikal Area Style?	Red, brown, black and gray on orange	CV	C	LC1-LC2	T:V	2 (4)
K5375	db	PNK	Tikal Dancer Style	Red and black on orange	DH	C	LC2	T:V	4
K5377	db	PNK	Holmul Dancer Style?	Red and orange on cream	DH	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	5 (6)
K5379	db	PNK	Tikal Dancer Style	Red and black on cream	TD	C	LC2	Palmar Orange-polychrome: Variety Unspecified	1 (3)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1347.	sc w/f	sc w/f	front of the nose	deity	(=MS1129; Current location: Duke University Museum of Art, Durham; Museum No. 1982.41.1) Compare the sc w/f-type nasal motifs to the ear ornaments of the respective individuals.
1348.	sc w/f	sc w/f	front of the nose	deity	
1349.	sc w/f	sc w/f	touching the nose	deity	
1350.	2 bones	BO3	touching the nostrils	dragon	
1351.	2 bones	BO3	touching the nostrils	dragon head	
1352.	bf	bf	touching the nostrils	zoomorphic head: (headdress)	
1353.	round	oval	touching the nostrils	deity	(=MS207 & PMU, Fig. 3.18, p. 93; Current location: Duke University Museum of Art, Durham; Museum No. 1984.47.4)
1354.	round	round	touching the nostrils	deity	
1355.	round	round	front of the nose?	deity	(=MS 1165; Current location: Mint Museum of Art, Charlotte; Museum No. 81.204.10)
1356.	round	round	front of the nose?	deity	
1357.	und.	und.	front of the nose	deity head	(=MS1525 & PMU, Catalog No. 33 & Fig. 1.9, p. 12-13; Current location: Mint Museum of Art, Charlotte; Museum No. 83.172.51) General provenience Eastern Central Peten according to Reents-Budet (1994: 330).
1358.	und.	und.	touching the nose	deity head	
1359.	2 bones	BO1	touching the nostrils	dragon: Feathered Dragon	(=MS1158 & PMU, Fig. 6.55, p. 282; Current location: Mint Museum of Art, Charlotte; Museum No. 81.204.7)
1360.	round	oval	front of the nose	humanlike figure	(=MS 511; Current location: Mint Museum of Art Charlotte; Museum No. 79.287 I?)
1361.	round	oval	front of the nose	humanlike figure	
1362.	sc?	sc2?	front of the nose	humanlike figure	(=MS 323; Current location: Duke University Museum of Art, Durham; Museum No. 1984.49.1) Compare to K97, K1271, K5379, K5880, K7266, and K8593.
1363.	silk	silk	touching the beak	bird: (cormorant)	(=MS 604; Current location: Mint Museum of Art Charlotte; Museum No. 82.192.19) Compare stylistically to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1364.	silk	silk	touching the beak	bird: (cormorant)	
1365.	3 bones	BO1	touching the nostrils	deity head: Waterlily Monster	
1366.	3 bones	BO1	touching the nostrils	deity head: Waterlily Monster	
1367.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1368.	2-part	2-part	front of the nose	humanlike figure	
1369.	3-part	3-part	front of the nose	humanlike figure: Maize God	(=MS1438 & PMU, Catalog No. 58 & Figs. 5.35 and 5.36, p. 196; Current location: Mint Museum of Art Charlotte, Museum No. 83.172.25) Greater Tikal area. Compare to K97, K1271, K5375, K5880, K7266, and K8593. Note also the motif below the maxilla of the headdress figure.
1370.	3-part	3-part	front of the nose	zoomorphic head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5384	db	PNK		Red and black on cream	CV	C	LC2-LC3?	T:V	8 (24)
K5390	Vol.6:930	PNK	NP: *Ch'ok Aj Laatz laju'n? naj wi..? kakaatz? laju'n? naj chih*	Brown, red and black on cream	CV	C	LC2	T:V	4 (8)
K5391	Vol.6:931	PNK		Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5400	db	PNK	Naranjo?	Red, black and gray on cream	CV	C	LC2	T:V	1
K5437	db	PNK		Red, black and brown on light orange	BW	C	LC2	T:V	2
K5454 / K5448web	Vol.5:805	PNK		Incised orange resist ware	CV	C	LC3?	Chantuori Black-on-orange: pre-slip incised Variety	2
K5454web	db	PNK	NP: *K'ab'? Pakal? ajaw b'olon kab' ajaw ?*	Incised orange resist ware	CV	C	LC3?	Chantuori Black-on-orange: pre-slip incised Variety	9 (11)
K5455	Vol.5:806	PNK		Red, orange and black on yellow-cream	CV	C	LC2	Saxche Orange-polychrome: Saxche Variety (Palmar Orange-polychrome: Zacatel Variety?)	3 (5)
K5456	Vol.5:807	PNK		Red, orange, white, gray and black on yellow-cream	CV	C	LC1-LC2	Too exceptional for typological characterization	6 (8)
K5458	db	PNK	NP: *K'inich Tajal Chaahk, Sak Chuwen* (<NAR)	Red and black on orange	DH	C	EC3	Saxche Orange-polychrome: Dzaptun Variety	1 (3)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1371.	2 bones	BO4	touching the nostrils	deity head: (headdress)	(=MS 1149; Current location: Mint Museum of Art Charlotte; Museum No. 82.208.1)
1372.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1373.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1374.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1375.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1376.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1377.	sc	sc1	front of the nose	humanlike figure	
1378.	sc	sc1	front of the nose	humanlike figure	
1379.	sc	sc2	front of the nose	humanlike figure	
1380.	round	oval	front of the nose	human figure	(=MS 1715)
1381.	sc	sc2	front of the nose	human figure	
1382.	round	oval	front of the nose	humanlike head	(=MS 1677)
1383.	2-part	2-part	front of the nose?	zoomorphic head	
1384.	2 bones	BO1	touching the nostrils	dragon: Feathered Dragon	(=MS161 & PMU, Fig. 5.53, p. 214; Current location: Duke University Museum of Art, Durham; Museum No. 1980.1)
1385.	round	round	front of the nose	deity: Jaguar God of the Underworld	(=MS102; Current location: St. Louis Art Museum, St. Louis; Museum No. 202:1979) Note also the motifs behind the heads of the figures.
1386.	round	round	front of the nose	deity: Jaguar God of the Underworld	
1387.	2-part	2-part	front of the nose	deity	(=MS51? & K5448 in the web database [Kerr n.d.a.])
1388.	round	round	front of the nose	deity	
1389.	round	round	touching the muzzle?	feline / canine head: (headdress)	(=MS60 & PMU, Catalog No. 93 & Fig. 6.58, p. 284-285) General provenience Eastern Central Peten according to Reents-Budet (1994: 359). Note also the sc-type loincloth element of the figure with an axe and a decapitated head in the lower register and the motif below the maxilla of the headdress snout of the dancing figure.
1390.	und.	und.	touching the nostrils	dragon mask	(=MS75 & PMU, Catalog No. 84 & Fig. 6.41, p. 70)
1391.	sc w/f	sc w/f	front of the nose	humanlike figure	
1392.	und.	und.	front of the nose	humanlike figure	
1393.	ds?	ds?	touching the nose	human figure	(=MS54 & PMU, Catalog No. 72 & Fig. 6.23, p. 255) The nasal motif of the seated figure on the litter is comparable with the ds-type nasal motifs. None of the other human figures possess nasal motifs in the scene. Note also the motifs below the maxillae of the headdress figures.
1394.	2 bones	BO1	touching the nostrils	deity head: (ear ornament)	(=K3067 [drawing / FLAAR]; MS40 & PMU, Figs. 3.10a, 4.1c, 4.41, and Catalog No. 23)
1395.	2 bones	BO1	touching the nostrils	deity head: (headdress)	
1396.	4pm	4pm	touching the nose	humanlike head: Maize God head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5492	db	PNK	Chama Style	Red, black, cream and gray on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4 (6)
K5500	db	PNK	Chama Style?	PC	CV	C	LC2	T:V	2
K5503	db	PNK		PC	CV	C	LC2	T:V	4 (7)
K5509	db	PNK	*Pa'chan* (UAX)	PC	BW	C	LC1	T:V	11 (12)
K5538	Vol.6:934	PNK	Uaxactun-El Zotz Area Style?	Red, pink, black and cream on light orange	CV	C	LC2	T:V	13 (15)
K5597	db	PNK	Tikal Area Style	Red, brown and black on cream??	CV	C	LC2?	T:V	2 (4)
K5606	Vol.5:812	PNK		Black, red, orange and pink	CV	C	LC2-LC3?	T:V	2
K5607	db	PNK		Incised	CV	C	LC2-LC3?	T:V	2 (3)
K5608	Vol.5:813	PNK	Naranjo Area Style	Red, black, orange and gray on cream	CV	C	LC1	T:V	4 (8)
K5612	Vol.5:815	PNK	Naranjo Area Style	Red, black, orange and gray on cream	CV	C	LC1	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1397.	mo	mo	touching the beak	bird head: (headdress)	(=MSW13?) Note also the motifs below the headdresses.
1398.	bone	BO3	touching the nostrils	dragon head: (headdress)	
1399.	sc	sc2	front of the nose	deity: Itzamnaaj	(=MSW22) Note also the other motifs around Itzamnaaj.
1400.	round	oval	front of the nose	humanlike figure	
1401.	2-part w/f	2-part w/f	front of the nose	humanlike figure	(=MSW28) The seated human figure is the only one with a nasal motif in the scene with four individuals.
1402.	sc w/f	sc w/f	touching the nose	deity: Death God / God A'	(=MSW38, drawing by Diane Peck)
1403.	unc.	unc.	touching the nose	feline / canine zoomorph	
1404.	sc w/f	sc w/f	front of the nose	deity head: Jaguar God of the Underworld (part of the structure)	(=MS 1679) The two deity heads on the temple roof (Jaguar God of the Underworld and a Tlaloc head) are the only figures with a nasal motif in the scene.
1405.	und.	und.	touching the nose?	deity head: Tlaloc head (part of the structure)	
1406.	round w/f	round w/f	front of the nose	deity: God N?	(=MS728; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala)
1407.	bone	BO4	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	(=MS746 / MS748?; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala) Note also the motifs around the two heads.
1408.	bone	BO4	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1409.	sc	sc1	top of the nostrils	dragon head: (headdress)	(Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala) Note also the motif below the maxilla of the headdress figure.
1410.	round	round	touching the nose	deity	(=MS772; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala)
1411.	bone	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1412.	bone	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1413.	round	round	touching the nose	deity: Ju'n Ajaw?	
1414.	round	round	touching the nose	humanlike figure: Maize God	
1415.	round	round	touching the nose	humanlike figure: Maize God	
1416.	round	round	touching the nostrils	deity	(=MS808 & PMU, Fig. 6.48, p. 276; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala)
1417.	bone	BO1	touching the nostrils	feathered dragon wing	
1418.	round	round	touching the nostrils	feathered dragon wing	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5615	Vol.5:816	PNK		Red, orange, cream and black on orange	CV	C	LC2	T:V	5 (7)
K5619	db	UAX		Orange, green and red on stucco	TV	C	EC3	T:V	3
K5628	Vol.5:818	PNK	Codex Style	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K5635	db	PNK		PC	CV	C	LC2?	T:V	5
K5637	db	PNK		PC	CV	C	LC2	T:V	4
K5648	db	PNK	Holmul Dancer Style	PC	CV	C	LC2	T:V	3 (15)
K5720	db	PNK	Codex Style	Brown, black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (6)
K5721	Vol.6:935	PNK	Codex Style NP: *? Yo(p)aat B'ahlam*	Red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1419.	2-part?	2-part?	front of the nose	humanlike figure	(=MS827 & PMU, Fig. 6.49, p. 277; Current location: Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala) Narrative? According to Reents-Budet (1994: 277) the vase is related to the ceramics from the upper Motagua river valley. Note also the 2-part-type motifs in the scene.
1420.	unc.	unc.	front of the nose	humanlike figure	
1421.	unc.	unc.	front of the nose	humanlike figure	
1422.	sc	sc2	front of the nose	humanlike head: Maize God head?	
1423.	2 round	2Ro	touching the nose	deity head	(=CSU, Figs. 1e & f; Burial A-22, Uaxactun; Current location: Museo Nacional Guatemala; Information provided by Smith (1955: Figs. 1e & f): "Burial A-22, Tzakol 3, cylinder tripod, slipped and polished brown (Burnt Umber), stuccoed and painted […] Hollow slab feet removed before burial. Exterior of wall bears coating of white stucco painted green (Olivine) on which were applied three brown (Pecan Brown) tau-shape medallions, enclosing Roman-nose God in profile, outlined in purple (Hay's Brown). The brown and purple are probably inlaid in scraped-out green sections.")
1424.	2 round	2Ro	touching the nose	deity head	
1425.	2 round?	2Ro	touching the nose?	deity head	
1426.	3-part	3-part	front of the snout	deity head: Waterlily Monster	
1427.	bone	BO3	touching the nostrils	deity head: Waterlily Monster	
1428.	round w/f	round w/f	front of the nose	deity	(=MS1606)
1429.	round w/f	round w/f	front of the nose	deity	
1430.	sc w/f	sc w/f	front of the nose	humanlike figure: Chaahk?	(=MS1500 / MS1600?)
1431.	bone	BO3	touching the nostrils	deity head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533.
1432.	bone	BO3	touching the nostrils	deity head: (headdress)	
1433.	bone	BO3	touching the nostrils	dragon head: (belt ornament)	
1434.	bone	BO3	touching the nostrils	dragon head: (belt ornament)	
1435.	bone	BO3	touching the nostrils	dragon head: (belt ornament)	
1436.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1437.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1438.	ds	ds	touching the nose	humanlike figure: Maize God	
1439.	ds	ds	touching the nose	humanlike figure: Maize God	
1440.	2-part	2-part	front of the nose	humanlike figure	Note also the motifs below the maxillae of the headdress figures.
1441.	2-part	2-part	front of the nose	humanlike figure: Maize God?	
1442.	2-part	2-part	front of the nose	humanlike head: (pendant)	
1443.	sc	sc2	front of the nose	deity	
1444.	sc	sc2	front of the nose	deity	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5723	db	PNK	Holmul Dancer Style	Red, orange and black on cream	TD*	C	LC2	Zacatel Cream-polychrome: Cabrito Variety	5 (24)
K5737	db	PNK	Chama Style?	Red, black and white on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4 (5)
K5738	db	PNK		Brown, red, cream and black on cream	CV	C	LC2	T:V	5 (7)
K5745	db	PNK		PC	CV	C	LC2	Juleki Cream-polychrome: Variety Unspecified	5 (6)
K5746	Vol.5:820	PNK	Naranjo Area Style / *Aj Wosaaj* *(Chak ch'ok kelem Aj Wosaaj ?..?)*	Red, black and gray on orange	BW	C	LC1	Saxche Orange-polychrome: Variety Unspecified	5 (9)
K5761	Vol.6:936	PNK		Plano-Relief with gouging and incising	BW	C	LC3	T:V	4
K5763	Vol.6:937	PNK	NP1: *?..? ?B'ahlam Ch'ok* NP2: *K'an ?..j* NP3: *Sihyaj Chan* NP4: *Sak ?..?* NP5: *? Chaahk ?* NP6: *?..kil? Chaahk*	Gray, brown, red, black, orange and pink on cream	CV	C	LC2	T:V	6 (8)
K5764	Vol.6:938	PNK		Red, orange, cream, black and blue on light orange?	CV	C	LC2	T:V	2 (3)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1445.	2 bones	BO1	touching the nostrils	deity head	(=MS605 & PMU, Catalog No. 18 & Fig. 3.12a, p. 84 & Fig. 5.16, p. 181) *Tripod dish (plate) with three small cups attached to it. Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5977, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the three motifs below the maxilla of the headdress figure.
1446.	2 bones	BO1	touching the nostrils	deity head	
1447.	2 bones	BO1	touching the nostrils	deity head: Witz Monster A	
1448.	2 bones	BO1	touching the nostrils	dragon snout: (headdress)	
1449.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1450.	3-part	3-part	front of the nose	dwarf: 'standard' dwarf	
1451.	ds	ds	front of the nose	humanlike figure: Maize God	
1452.	unc.	unc.	front of the nose	humanlike head: (headdress)	
1453.	2-part	2-part	front of the nose	humanlike figure	All figures in the scene have nasal motifs but the seated figure has a different type of a nasal motif from that of the three other individuals in the scene. See also the other motifs in the scene.
1454.	sc	sc2	front of the nose	humanlike figure	
1455.	sc	sc2	front of the nose	humanlike figure	
1456.	sc	sc2	front of the nose	humanlike figure	
1457.	2 bones	BO1	touching the nostrils	deity head: (headdress)	
1458.	bone	BO1	touching the nostrils	deity head: (headdress)	
1459.	sc?	sc1?	touching the beak?	bird	
1460.	round w/f	round w/f	front of the nose	deity: Itzamnaaj	
1461.	und.	und.	front of the nose	humanlike figure	
1462.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1463.	bone	BO1	touching the nostrils	feathered dragon wing	
1464.	3pm	3pm	touching the nose	humanlike figure	
1465.	round	round	front of the nose	humanlike figure	
1466.	und.	und.	front of the nose	humanlike figure	
1467.	und.	und.	touching the nose	humanlike figure	
1468.	round	round	front of the nose / mouth?	humanlike figure: Maize God	The position of the motif is rather unorthodox.
1469.	sc	sc1	touching the nose	deity head: (backrack)	A vase from Río Azul?
1470.	sc	sc1	touching the nose	deity head: (backrack)	
1471.	ti	ti	touching the beak / nostrils	anthropomorphic bird	The motif on the anthropomorphic bird is actually an integral part of the vulture head. See also the headdress, pendant and earspool of Itzamnaaj.
1472.	bone	BO2	touching the nostrils	dragon head: (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5769	db	PNK		Black, red and orange on light orange?	BW	C	EC3?	T:V	4
K5791	db	PNK		Carved-incised	CV	C	LC2	T:V	1
K5794	Vol.6:940	PNK		Red, brown, cream and gray on light orange	CV	C	LC2	T:V	2
K5824	db	PNK	Codex Style?	Red, brown, orange and black on cream	DH	C	LC2	Palmar ceramic group: orange-ground Codex-style	1 (2)
K5847	Vol.6:943	PNK	NP: *Kelem Aj Laatz?*	Red, black, cream and orange on light orange	CV	C	LC2	T:V	13 (21)
K5857	db	PNK	NP: *Ch'ok*	Red, orange and black on cream	CV	C	LC2	T:V	5 (8)
K5862	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K5876	db	PNK		Red, orange and black on cream	DH	C	LC1-LC2	T:V	1 (2)
K5877	db	PNK	Codex Style?	CS: Brown, black and red on cream /PC: Black, red and orange on cream	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style + Palmar Orange-polychrome: Variety Unspecified	2
K5880	db	PNK	Tikal Dancer Style?	Red, orange and black on cream	DH	C	LC1	T:V	1
K5884	db	PNK		Red, gray and black on cream??	DH	C	EC3?	T:V	1
K5940	Vol.6:945	PNK		Red, orange, blue and black on cream	CV	C	LC2	T:V	2
K5941	Vol.6:946	PNK		Red, orange, brown and gray on cream	CV	C	LC2-LC3?	T:V	8 (11)
K5942	db	PNK		Black and red-orange on cream	BW+lid	C	LC2-LC3?	T:V	3
K5943	Vol.6:947	PNK	Chama Style?	Red, black and cream on orange	CV	C	LC2?	T:V	7
K5944	Vol.6:948	PNK	Chama Style	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	3
K5975	Vol.6:949	PNK		Red, brown, black and gray on orange	CV	C	LC2?	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1473.	unc.	unc.	touching the nostrils	dragon	
1474.	2 bones	BO4	touching the nostrils	dragon	
1475.	sc	sc2	touching the nose / snout	deity: K'awiil	Narrative?
1476.	unc.	unc.	touching the nostrils	dragon head: (headdress)	(=MBD72, p. 59; MS1687 & PMU, Catalog No. 1 & Fig. 2.1, p. 36)
1477.	round w/f	round w/f	front of the nose	deity: Jaguar God of the Underworld?	(=MS1689) Only the deity figure has a nasal motif in the scene with 11 individuals.
1478.	silk	silk	touching the nostrils	deer	
1479.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
1480.	unc.	unc.	touching the nose	humanlike figure	Iconographically very unusual plate (or a fake). The nasal motif of the figure is parallel only to the nasal motif on K6500.
1481.	round	round	touching the snout / maxilla	dragon head: Teo Dragon I	Compare the figure to K1810, K2583, K3619, K5056, K5064, K5180, and MBD, Tables 13B, 13D, 13E, 15B, 15C, 16B, and 16F.
1482.	round w/f?	round w/f?	front of the nose	humanlike figure: Maize God	Compare to K97, K1271, K5375, K5379, K7266, and K8593.
1483.	3pm	3pm	touching the nose	deity	Note also the motifs on the "jewel" band of the plate.
1484.	unc.	unc.	front of the nose	human figure	Only the seated lord has a nasal motif in the scene with two individuals (not counting the pendant figure).
1485.	round	oval	front of the nose	human head?: (pendant)	
1486.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	Note also the motifs below the maxillae of the headdress figures.
1487.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1488.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1489.	unc.	unc.	touching the nostrils	deity head	The motif is touching the nostrils of the figures but similar motifs are also found above, below, and behind the heads.
1490.	unc.	unc.	touching the nostrils	deity head	
1491.	unc.	unc.	touching the nostrils	deity head	
1492.	2-part	2-part	front of the nose	human figure	Only the seated dignitary has a nasal motif in a scene with 7 individuals.
1493.	unc.	unc.	touching the nostrils	dragon head	
1494.	bone	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K5976	Vol.6:950	PNK	Holmul Dancer Style / TN: *Too'k' Witz* NP*: Ixik kalo'mte' ?..o'm? Yohl Ch'e'en Ixik Too'k' Witz ajaw*	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Variety Unspecified	10 (22)
K5977	Vol.6:951	PNK	Holmul Dancer Style NP: *Ch'ok Aj Laatz? Sak..? Waxaktal Tuutz*	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	2 (8)
K5978	Vol.6:952	PNK		Red, black and gray on light orange	CV	C	LC2	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1495.	2 bones	BO4	touching the nostrils	deity head	Note also the motifs below the maxillae of the headdress figures.
1496.	bone	BO4	touching the nostrils	deity head	
1497.	bone	BO4	touching the nostrils	deity head	
1498.	2 bones	BO4	touching the nostrils	deity head: Witz Monster B	
1499.	2 bones	BO4	touching the nostrils	deity head: Witz Monster B	
1500.	bone	BO4	touching the nostrils	dragon head: (headdress)	
1501.	unc.	unc.	touching the nostrils	dragon head: (headdress)	
1502.	2 bones	BO4	touching the nostrils	dragon snout	
1503.	2 bones	BO4	touching the nostrils	dragon snout	
1504.	bone	BO4	touching the nostrils	feathered dragon	
1505.	bone	BO4	touching the nostrils	feathered dragon	
1506.	unc.	unc.	front of the nose	human head	
1507.	unc.	unc.	front of the nose	human head	
1508.	unc.	unc.	front of the nose	humanlike figure	
1509.	unc.	unc.	front of the nose	humanlike figure	
1510.	und.	und.	touching the nostrils	deity head	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K6002, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
1511.	und.	und.	touching the nostrils	deity head	
1512.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1513.	und.	und.	touching the nostrils	deity head: (headdress)	
1514.	und.	und.	touching the nostrils	dragon head: (headdress)	
1515.	2 bones	BO3	touching the nostrils	feathered dragon	
1516.	und.	und.	touching the nostrils	feathered dragon	
1517.	sc	sc2	front of the nose	humanlike figure	
1518.	sc	sc2	front of the nose	humanlike figure	
1519.	sc	sc1	front of the nose	deity: Jaguar God of the Underworld	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6002	db	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	6 (20)
K6020	Vol.5:823	PNK		Red, orange, black and gray on cream?	CV	C	LC2	T:V	8
K6036	Vol.6:953	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (10)
K6041	Vol.5:824	PNK	Chama Style?	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4
K6059	Vol.5:825	PNK		Red, orange and black on cream	CV	C	LC2	T:V	4 (5)
K6060	Vol.5:826	PNK		Red and orange on cream	CV	C	LC2-LC3	Zacatel ceramic group	2 (4)
K6061	db	PNK	Tikal Area Style	Red, brown and black on cream	CV	C	LC2	T:V	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1520.	bone	BO1	touching the nostrils	deity head: Witz Monster A	The nasal motifs of the Maize God figures are rather uncommon. Compare the scene to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6679, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
1521.	und.	und.	touching the snout	deity head: Witz Monster B	
1522.	bone	BO1	touching the nostrils	dragon head: (headdress)	
1523.	und.	und.	touching the nostrils	dragon head: (headdress)	
1524.	unc.	unc.	front of the nose	humanlike figure: Maize God	
1525.	unc.	unc.	front of the nose	humanlike figure: Maize God	
1526.	bone	BO2	touching the nostrils	zoomorph: avian manifestation of Itzamnaaj	
1527.	bone	BO2	touching the nostrils	zoomorph: avian manifestation of Itzamnaaj	
1528.	2-part	2-part	front of the nose	deity	(Current location: The George Gustav Heye Center of the National Museum of the American Indian; Museum No. 24/4313) The two deities are the only ones with nasal motifs in the scene with eight deity figures.
1529.	sc	sc1	front of the nose	deity (f): Goddess O	
1530.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	Note also the 4pm w/f-type motif held by K'awiil.
1531.	sc	sc1	touching the nostrils	deity: Chaahk?	
1532.	bone	BO2	touching the nostrils	deity: K'awiil	
1533.	2 bones	BO2	touching the nostrils	dragon head	
1534.	2-part?	2-part?	front of the nose	humanlike figure (f)	
1535.	2-part	2-part	front of the nose	humanlike figure	
1536.	2-part	2-part	front of the nose	humanlike figure	
1537.	2-part	2-part	front of the nose	humanlike figure	
1538.	2-part	2-part	front of the nose	humanlike figure	
1539.	unc.	unc.	front of the nose	human figure	(=MSW27, p. 65) The dignitary seated on the bench/throne is the only one with a nasal motif in the scene with four human or humanlike figures. Note also the dragon snout motifs on the huipil of the female figure.
1540.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	(Current location: Gardiner Museum, Toronto) Heavily overpainted according to Kerr (n.d.a.).
1541.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1542.	unc.	unc.	front of the nose	humanlike figure	
1543.	unc.	unc.	front of the nose	humanlike figure	
1544.	unc.	unc.	front of the nose	humanlike figure	
1545.	unc.	unc.	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6080	db	PNK	Uaxactun-El Zotz Area Style	Red and black on cream	DH	C	LC1	Juleki Cream-polychrome / Saxche Orange-polychrome??	1 (3)
K6195	db	CPN	Teotihuacan Style	Stucco-coated polychrome	TV	C	EC3	T:V	2
K6197	db	CPN	Teotihuacan Style	Stucco-coated polychrome	TV	C	EC3	T:V	2
K6290	Vol.6:955	PNK	Chama Style	Light orange, black, red and brown on cream	BW	C	LC2	Chama Polychrome: Orange-slipped Variety	2 (3)
K6293	Vol.6:956	PNK		Black, red and orange on cream	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	4 (6)
K6298	Vol.6:958	PNK		Orange, black and gray on cream	CV	C	LC1?	T:V	14
K6315	db	PNK		Black, red, orange and gray on pink?	CV	C	LC2	T:V	6 (7)
K6416	Vol.6:962	PNK		Black, orange, brown and cream on light orange	CV	C	LC2	Palmar ceramic group?	4 (9)
K6434	db	PNK	Chama Style	Light orange, red and black on cream	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2 (3)
K6435	db	PNK	Chama Style?	Red, black, brown and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K6438	Vol.6:969	PNK		Black, pink, red and orange on cream?	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	6 (8)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1546.	unc.	unc.	touching the nose	deity head	(Current location: Gardiner Museum of Ceramic Art [G83.1.120])
1547.	round	oval	touching the nose	deity head: (headdress)	
1548.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1549.	2 round	2Rf	touching the nose	deity head	(Current location: Centro de Investigaciónes, Copán, Honduras; Excavated May 29th, 1992 from a burial under the east Plaza: Burial Sub 'Jaguares' OP 1-7-290, vessel 6 [Kerr n.d.a.])
1550.	2 round	2Rf	touching the nose	deity head	
1551.	2 round	2Rf	touching the nose	deity head	(Current location: Centro de Investigaciónes, Copán, Honduras; Excavated May 29th, 1992 from a burial under the east Plaza: Burial Sub 'Jaguares' OP 1-7-290, vessel 2 [Kerr n.d.a.])
1552.	2 round	2Rf	touching the nose	deity head	
1553.	2-part	2-part	front of the snout	deity head: Crescent-headed Monster head / Jester God head (headdress)	God N has the motif but the other figure does not. Compare to K6434. Note also the motif below the maxilla of the headdress figure.
1554.	sc w/f	sc w/f	front of the nose	deity: God N	
1555.	2-part	2-part	front of the snout	dragon head: Crescent-headed Monster head / Jester God head (belt ornament)	
1556.	2-part	2-part	top of the nostrils	dragon head: Crescent-headed Monster head / Jester God head (belt ornament)	
1557.	bone	BO2	touching the nostrils	dragon head	
1558.	unc.	unc.	touching the nostrils	dragon head	
1559.	round	oval	front of the nose	deity	Only the two central deity figures (the Paddler and the Maize God) in the scene of 9 individuals have nasal motifs.
1560.	round	oval	touching the nose	humanlike figure: Maize God	
1561.	round w/f	round w/f	touching the nose	human figure	(Current location: The Jay I Kislak Foundation, Miami Lakes, FL) Only one individual out of six has a nasal motif.
1562.	sc w/f	sc w/f	touching the nose / snout / beak	zoomorph head: (headdress)	
1563.	2-part	2-part	front of the nose	human figure	Only the central figure out of the four individuals has a nasal motif (besides the headdress figures).
1564.	2-part w/f	2-part w/f	front of the muzzle	zoomorph head: (headdress)	
1565.	2-part w/f	2-part w/f	front of the muzzle	zoomorph head: (headdress)	
1566.	unc.	unc.	front of the muzzle	zoomorph head: (headdress)	
1567.	sc	sc2	touching the nostrils?	dragon snout	Compare to K6290.
1568.	2-part	2-part	front of the nose	humanlike figure	The figures are next to identical.
1569.	2-part	2-part	front of the nose	humanlike figure	
1570.	bf	bf	touching the beak?	bird: (cormorant) with a human face on the breast	
1571.	bf	bf	touching the beak?	bird: (cormorant) with a human face on the breast	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6447	db	PNK		Carved-incised	CV	C	LC3?	T:V	2
K6494	Vol.6:969	PNK		Red and black on cream	CV	C	LC2	T:V	4
K6500	db	PNK	Tikal Area Style	Red, black, brown and orange on cream	CV	C	LC2-LC3	T:V	3
K6547	Vol.6:972	PNK	NP: *Itza' Ajaw*	Plano-Relief with gouging and incising	TV	C	EC3	Lucha Incised: Gallo Blanco Variety?	17 (23)
K6560	Vol.6:974	PNK		Molded-carved	BV with pedestal?	C	LC3	Sahcaba Molded-carved: Variety Unspecified	10 (12)
K6575	db	PNK		Molded-carved	BV	C	LC3	Pabellon Molded-carved: Variety Unspecified	12 (16)
K6599	Vol.6:975	PNK		Red and black on cream	CV	C	LC2	T:V	2 (4)
K6611	db	PNK		PC	CV	C	LC2-LC3?	T:V	4 (7)
K6613	db	PNK	Tikal Area Style	PC	CV	C	LC2	T:V	4 (6)
K6616	db	PNK	Black and White Style	Black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K6624	db	PNK		Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	2 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1572.	round w/f	round w/f	touching the nose	deity: God L	
1573.	round	round	front of the nose	human figure	(Current location: Museum of Fine Arts, Houston TX) Narrative? The seated figure has a nasal motif only in the other scene (i.e., on the other side of the vase).
1574.	bone	BO4	front of the nose	deity	(Current location: Museum of Fine Arts, Houston TX) Compare the nasal motif of the figure on the left to K5876.
1575.	round w/f	round w/f	front of the nose	deity: God N?	
1576.	2 round	2Ro	touching the nose	deity head: K'inich Ajaw?	(Current location: Museum für Völkerkunde, Berlin) The nasal motif of the deceased individual is either a 2Ro-type motif or an uncommon one (knot?). The nasal motifs of the mourners to the left of the deceased seem to be 2Ro-type motifs (somewhat eroded). In Steve Houston's drawing (Kerr 2000: 972) the nasal motifs are rendered as 2Ro-type and round motifs, respectively, whereas in Nikolai Grube's drawing (Eberl 2000: Fig. 492) both nasal motifs are rendered as round motifs. See also the headdresses of the second (central) and third (rightmost) diving deities.
1577.	2 round	2Ro	touching the nose	human figure: (deceased human figure)	
1578.	2 round	2Ro	touching the nose	human figure: (mourner)	
1579.	2 round?	2Ro?	touching the nose	human figure: (mourner)	
1580.	2 round	2Ro	touching the nose	humanlike figure: arboreomorphic human figure	
1581.	2 round	2Ro	touching the nose	humanlike figure: arboreomorphic human figure	
1582.	2 round	2Ro	touching the nose	humanlike figure: arboreomorphic human figure	
1583.	bone	BO4	touching the nostrils	deity head	Narrative? It is uncler whether the central figure has a nasal motif in both scenes or only in one of them.
1584.	round	round	touching the nose	humanlike figure	
1585.	sc	sc1	touching the nose	deity	I believe the figures in the two scenes are the same. In the first (second?) scene they have nasal motifs but in the second (first?) they do not (compare to K2696, K4635, and K4966).
1586.	sc	sc1	touching the nose	deity	
1587.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1588.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1589.	sc	sc1	touching the maxilla?	fish: (headdress)	(=MS35) None of the human figures have nasal motifs.
1590.	und.	und.	front of the nose	humanlike figure	(=K5195) (Current location: Denver Art Museum, Denver CO)
1591.	round	oval	front of the nose / snout	deity head: K'an cross deity head	(Current location: Denver Art Museum, Denver CO) Compare to K5057 and K5072. Also, compare the deity heads to K7432 and note the ab-type round motifs attached to the deity figures on the upper register of the vase.
1592.	round	oval	front of the nose / snout	deity head: K'an cross deity head	
1593.	unc.	unc.	touching the nostrils	dragon head: (headdress)	(Current location: Denver Art Museum, Denver CO) Note also the motif below the maxilla of the headdress figure.
1594.	unc.	unc.	touching the nostrils	dragon head: (headdress)	
1595.	2 bones?	BO4	touching the nostrils	dragon snout: (nasal motif)	
1596.	ds	ds	front of the nose	humanlike head	
1597.	ds	ds	front of the nose	humanlike head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6626	db	PNK		Carved-incised	?	C	EC3-LC1?	T:V	9
K6642	db	PNK		Carved-incised with blue stucco	BW	C	EC3	T:V	4?
K6649	db	PNK		Light orange, gray, red and black on cream	CV	C	LC2	T:V	4 (13)
K6659	db	PNK	NP: *Chak ch'ok kelem ?..lu'm sajal*	Black, red, orange and gray on cream	CV	C	LC2	Zacatel Cream-polychrome: Var. Unspec.	4
K6665	db	PNK		Red, black, gray and orange on cream	CV	C	LC2	T:V	2
K6668	db	PNK		Carved-incised	CV	C	LC3	T:V	8
K6671	db	PNK		PC	CV	C	LC2	Zacatel Cream-polychrome?	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1598.	round?	disc?	touching the nose	deity head	
1599.	round	round	touching the nose	deity head	
1600.	unc.	unc.	touching the nostrils	deity? head	
1601.	3 bones	BO1	touching the nostrils	zoomorph	
1602.	unc.	unc.	touching the nose	zoomorph	
1603.	unc.	unc.	touching the nostrils	zoomorph head	
1604.	unc.	unc.	touching the nose	zoomorph? head	
1605.	unc.	unc.	touching the nostrils	dragon head	
1606.	unc.	unc.	touching the nostrils	dragon head	
1607.	unc.	unc.	touching the nose	deity head: (backrack)	
1608.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1609.	2 bones	BO3	touching the nostrils	deity head: (headdress)	
1610.	sc	sc1	touching the nostrils?	dragon snout: (backrack)	
1611.	sc	sc1	touching the nostrils?	dragon snout: (backrack)	
1612.	sc	sc1	touching the nostrils?	dragon snout: (backrack)	
1613.	sc	sc1	touching the snout	dragon snout: (backrack)	
1614.	sc	sc1	touching the snout	dragon snout: (backrack)	
1615.	ds	ds	touching the nose	humanlike figure	
1616.	round	oval	touching the nose	humanlike figure	
1617.	sc w/f	sc w/f	touching the nose	humanlike head: (backrack)	
1618.	unc.	unc.	touching the nostrils	dragon	The uncommon nasal motif of the dragon figure is loosely comparable to bf-type nasal motifs.
1619.	bf	bf	touching the beak	bird	
1620.	bone	BO3	touching the nostrils	zoomorph: Saurian Waterlily Monster	
1621.	bone	BO3	touching the nostrils	zoomorph: Saurian Waterlily Monster	
1622.	2nm	2nm-oval	both sides of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6679	db	PNK	Holmul Dancer Style	Red and orange on cream	TD	C	LC2	Cabrito Cream-polychrome: Variety Unspecified	6 (10)
K6689	db	PNK		Molded-carved	CV	C	LC3	T:V	4 (6)
K6738	db	PNK		Light orange, brown, red and black on cream	DH	C	LC2	T:V	1
K6749	db	PNK		Molded-carved	CV	C	LC3	T:V	16
K6754	Vol.6:977	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
K6755	Vol.6:978	PNK	*4 Pet*	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	2
K6782	db	CPN		Stucco-coated polychrome	TV	C	EC3	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1623.	unc.	unc.	touching the beak / nostrils	bird: (cormorant)	The nasal motif of the principal dignitary seems to be a doubled ds-type nasal motif. Compare the scene to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K7434, K7720, K7814, K8088, K8190, and K8533. Note also the motif below the maxilla of the headdress figure.
1624.	unc.	unc.	touching the beak / nostrils	bird: (cormorant)	
1625.	2 bones	BO1	touching the nostrils	deity head: (headdress)	
1626.	2 bones?	BO1	touching the nostrils	deity head: Waterlily Monster	
1627.	2 bones?	BO1	touching the nostrils	deity head: Waterlily Monster	
1628.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1629.	bone	BO1	touching the nostrils	dragon snout: (nasal motif)	
1630.	bone	BO1	touching the nostrils	dragon snout: (nasal motif)	
1631.	ds	ds	touching the nose	humanlike figure	
1632.	2 bones	BO3	touching the nostrils	deity	
1633.	2 bones	BO3	touching the nostrils	dragon head	
1634.	2 bones	BO3	touching the snout	dragon snout: (headdress)	
1635.	sc	sc1	front of the nose	humanlike figure	
1636.	unc.	unc.	touching the nose?	humanlike figure	
1637.	round w/f	round w/f	front of the nose	anthropomorphic monkey	
1638.	round	oval	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	Narrative. The two scenes are fundamentally comparable except that in the other scene the individuals possess nasal motifs and in the other they do not. Also, some of the figures seem aged in the other scene. Compare to K1273 (same mold but slightly different end result).
1639.	round	oval	touching the nose	humanlike figure	
1640.	round?	oval	touching the nose	humanlike figure	
1641.	round	round	touching the nose	humanlike figure	
1642.	unc.	unc.	front of the nose	humanlike figure	
1643.	2 bones	BO4	front of the nose / nostrils	deity: K'awiil	
1644.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
1645.	round w/f	round w/f	front of the nose	deity: Jaguar God of the Underworld	There are altogether 22 occurrences of 2-part, 3-part, and 4-part motifs in the scene.
1646.	unc.	unc.	front of the nose	deity: Jaguar God of the Underworld	
1647.	2 bones	BO1	touching the nostrils	dragon	(Current location: Centro de Investigaciónes, Copán, Honduras; Excavated May 29th, 1992 from a burial under the east Plaza: Burial Sub 'Jaguares' OP 1-7-290, vessel 1 [Kerr n.d.a.])
1648.	2 bones	BO1	touching the nostrils	dragon	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K6784	db	CPN		Stucco-coated polychrome	TV	C	EC3	T:V	4
K6816	db	PNK		Carved-incised and painted	CV	C	LC2-LC3?	T:V	3
K6960	Vol.6:981	PNK		Red, brown, black and orange on cream	CV	C	LC2	T:V	2 (4)
K6979	db	PNK	Codex Style	Red, brown and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	7 (10)
K6994	Vol.5:833	PNK		Red, orange, black and gray on cream	BW	C	LC1?-LC2	T:V	5 (10)
K6997	Vol.5:836	PNK		Red, black and cream on orange	CV	C	LC2	Palmar Orange-polychrome?	2 (5)
K6998	Vol.5:837	PNK	Chochola Style	Carved-incised	BW	C	LC2-LC3?	T:V	2 (3)
K6999	db	PNK	Chama Style	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2 (4)
K7003	Vol.5:839	PNK	Naranjo Area Style	Red, orange, black and gray on light orange	BW	C	LC1	T:V	3 (9)
K7009	db	PNK		PC	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1649.	2 bones	BO1	touching the nostrils	dragon	(Current location: Centro de Investigaciónes, Copán, Honduras; Excavated May 29th, 1992 from a burial under the east Plaza: Burial Sub 'Jaguares' OP 1-7-290, vessel 7 [Kerr n.d.a.])
1650.	2 bones	BO1	touching the nostrils	dragon	
1651.	2 bones	BO1	touching the nostrils	dragon head: Feathered Dragon head	
1652.	2 bones	BO1	touching the nostrils	dragon head: Feathered Dragon head	
1653.	round	oval	front of the nose	humanlike figure: (bust)	
1654.	round	oval	front of the nose	humanlike figure: (torso)	
1655.	round	oval	front of the nose	humanlike figure: (torso)	
1656.	2 bones	BO2	touching the nostrils	chilopodous dragon head: (headdress)	Compare to K624 and K7715.
1657.	unc.	unc.	front of the nose?	deity	
1658.	unc.	unc.	front of the nose?	deity	
1659.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	Only one of the deity figures has a nasal motif. Note also the 2-part w/f-type motif below the maxilla of the headdress figure of the Maize God.
1660.	round	oval	touching the nose	humanlike figure	
1661.	bf	bf	touching the beak	bird	(=MSW20, p. 52; Current location: Hudson Museum, Orono ME; Museum No. HM 530) Note also the motifs below and above of the headdresses of the figures.
1662.	bone	BO3	touching the nostrils	deity head: (headdress)	
1663.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	(=MSW21; Current location: Hudson Museum, Orono ME; Museum No. HM 528) Narrative? Note also the motif below the maxilla of the headdress figure and the motifs below the belt ornament head.
1664.	2 bones	BO1	touching the nostrils	dragon snout: (headdress)	
1665.	bone	BO3	touching the snout	deity head: (headdress)	(=MSW73, p. 134; Current location: Hudson Museum, Orono ME; Museum No. HM 506) The central part of the uncommon nasal motif of the humanlike (bust) figure is comparable to the nasal motifs on K5042 and K8342. The origin of the design is probably a cylindrical earflare. See also the motif in the mouth of the deity head (headdress).
1666.	unc.	unc.	front of the nose	humanlike figure: (torso)	
1667.	2 bones	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	(=MSW14; Current location: Hudson Museum, Orono ME; Museum No. HM 529) Note also the motifs below the maxillae of the headdress figures.
1668.	2 bones	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
1669.	bone	BO1	touching the nostrils	deity head: (belt ornament)	(=MSW35; Current location: Hudson Museum, Orono ME; Museum No. HM 638)
1670.	bone	BO1	touching the nostrils	deity head: (belt ornament)	
1671.	silk	silk	front of the nose	anthropomorphic fox?	(Current location: Hudson Museum, Orono ME; Museum No. HM 1177)
1672.	silk	silk	front of the nose	anthropomorphic fox?	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7013	Vol.5:841	PNK	Chama Style	Red, cream and black on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K7017	Vol.5:843	PNK	Chama Style?	Red, cream and black on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4
K7019	db	PNK		Carved-incised	BW	C	EC3	T:V	5
K7021	db	PNK	Ik' Style?	Red, brown, black and blue on cream??	CV	C	LC2	T:V	4 (7)
K7055	db	PNK	NP: *Chan ch'ok*	Red and black on cream	CV	C	LC2	Zacatel Cream-polychrome: Panela Variety	2
K7107	Vol.6:983	PNK	Chama Style	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4
K7152	Vol.6:986	PNK		Red, orange, brown and black on cream	CV	C	LC2	T:V	4
K7190	Vol.6:990	PNK	NP: *Itz'aat b'ah?*	Black resist? on cream with incisions	CV	C	LC3	Chantuori Black-on-orange: pre-slip incised Variety	2
K7213	db	PNK		Brown-slipped Plano relief carved-incised	BV	C	LC2	T:V	2
K7226	Vol.6:993	PNK	Ik' Style?	Red, orange, black, pink and gray on cream?	CV	C	LC2	T:V	5 (7)
K7265	db	PNK		Red, orange, black and gray on cream	CV	C	LC2	T:V	2 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1673.	2 bones	BO3	touching the nostrils	dragon head: (belt ornament)	(Current location: Hudson Museum, Orono ME; Museum No. HM 1183) Note also the motifs below the maxillae of the headdress figures.
1674.	2 bones	BO3	touching the nostrils	dragon head: (belt ornament)	
1675.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
1676.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1677.	2 bones	BO3	touching the nostrils	dragon head: (headdress)	
1678.	round	round	front of the nose	humanlike figure	Narrative? In the other scene the seated figure has a round nasal motif and in the other scene he has a sc-type nasal motif with a 2-part motif below the elbow. Note also that there is a tripartite motif attached to the jaguar pelt seatback in the second scene.
1679.	sc	sc2	front of the nose	humanlike figure	
1680.	sc	sc2	front of the nose	humanlike figure	
1681.	sc	sc2	front of the nose	humanlike figure	
1682.	round	disc	touching the nose	humanlike figure	(Current location: Hudson Museum, Orono ME; Museum No. HM 1175) Compare to 2776.
1683.	round?	oval	touching the nose	humanlike figure	
1684.	round	round	touching the nose	humanlike figure	
1685.	2-part	2-part	front of the nose	human figure	(=MSW24; Current location: Hudson Museum, Orono ME; Museum No. HM 1172) Out of the four human figures only the seated dignitary has a nasal motif.
1686.	2 bones	BO1	touching the nostrils	dragon head: K'an cross deity head	Note also the ear ornaments of the two heads.
1687.	2 bones	BO1	touching the nostrils	dragon head: K'an cross deity head	
1688.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	The nasal motifs of the human individuals are placed on the dorsum of the nose, and are, in all likelihood, mere nose ornaments.
1689.	dnm	dnm	touching the nose	human figure	
1690.	dnm	dnm	touching the nose	human figure	
1691.	dnm	dnm	touching the nose	human figure	
1692.	round	round	front of the nose	deity: God N	
1693.	2 bones	BO4	front of the nostrils	deity	
1694.	bone	BO2	touching the nostrils	deity head	Both deity heads in the scene are facing down. Note that the deity head with the nasal motif has an upturned snout whereas the other deity head (chilopodous dragon head?) has a downturned snout with two premaxillae fangs characteristic of centipedelike creatures in Maya art. Both creatures seem to be skeletal.
1695.	mo	mo	touching the nostrils	toad head: (headdress)	
1696.	bone	BO2	touching the nostrils	dragon head: (headdress)	Compare to K4548 and K8076.
1697.	3-part w/f	3-part w/f	touching the snout	dragon snout: (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7266	db	PNK	Tikal Dancer Style	Red, black and blue on light orange	DH	C	LC2	T:V	1 (2)
K7267	db	PNK		Carved-incised with hematite pigment	CV	C	LC1	T:V	2
K7268	Vol.6:994	PNK	Uaxactun-El Zotz Area Style	Red, orange, cream, black and brown on light orange?	CV	C	LC2?	Palmar Orange-polychrome?	9 (15)
K7287	Vol.6:995	PNK	Uaxactun-El Zotz Area Style	Red, orange, and black on cream	CV	C	LC2?	Juleki Cream-polychrome: Variety Unspecified	2 (4)
K7288	Vol.6:996	PNK	Ik' Style?	Red, orange, gray, black and cream on light orange	CV	C	LC2	T:V	6 (11)
K7289	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K7432	db	PNK	Codex Style / TN: *Chatahn* NP*: Itz'aat Aj Laatz?, k'uhul Chatahn winik, sak ?..?*	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1698.	bone	BO1	touching the nostrils	dragon head: (headdress)	Compare to K97, K1271, K5375, K5379, K5880, and K8593.
1699.	round w/f?	round w/f?	front of the nose	humanlike figure: Maize God?	
1700.	bone	BO4	touching the nostrils	dragon head	
1701.	bone	BO4	touching the nostrils	dragon head	
1702.	2 bones	BO3	touching the nostrils	deity head: Witz Monster B'	All primary figures in the scene have nasal motifs.
1703.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	
1704.	sc	sc2	touching the nose	humanlike figure	
1705.	sc	sc2	touching the nose	humanlike figure	
1706.	sc	sc2	front of the nose	humanlike figure (f)	
1707.	sc	sc2	touching the nose	humanlike figure (f)	
1708.	sc	sc2	touching the nose	humanlike figure (f)	
1709.	sc	sc2	touching the nose	humanlike figure: Maize God	
1710.	round w/f	round w/f	touching the nose	unidentified skull	
1711.	2 bones	BO4	touching the nostrils	zoomorph head: Witz Monster A	
1712.	round	ab	touching the nostrils	deity: Death God?	
1713.	bf	bf	touching the beak	bird: (headdress)	None of the human figures have nasal motifs.
1714.	bf	bf	touching the beak	bird: (headdress)	
1715.	bf	bf	touching the beak	bird: (headdress)	
1716.	bone	BO2	touching the nostrils	deity head: (dragon's snout)	
1717.	bone	BO2	touching the nostrils	dragon	
1718.	bone	BO2	front of the nose	humanlike figure	
1719.	round	ab	touching the nostrils	deity head: K'an cross deity head	Note also the other motifs around the heads.
1720.	round	ab	touching the nostrils	deity head: K'an cross deity head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7434	Vol.6:997	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2-LC3	Cabrito Cream-polychrome: Cabrito Variety	4 (17)
K7447	db	PNK	Tikal Area Style	Orange, red, pink, black and gray on cream ?	CV	C	LC2	T:V	2 (4)
K7459	db	PNK	Holmul Dancer Style / TN: *13 Tzuk* NP1: *Chak ch'ok Aj Laatz uhu'n ? NP2: Yak'in itz'aat uxlaju'n tzuk*	Red and buff wash on cream	CV	C	LC2	T:V	2
K7523	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (6)
K7524	Vol.6:999	PNK	NP: *Tutum? K'in Chaahk ch'ok B'uk'a'?/B'uhk'? ajaw Ho' Pet Ho' Pet ux haab'*	Red-orange and black on cream with blue stucco	BV with pedestal	C	LC2	T:V	2
K7525	Vol.6:998	PNK	*Pa'chan* (UAX)	Red, black and orange on cream	BW	C	LC1	Juleki Cream-polychrome: Variety Unspecified	7
K7602	Vol.6:1000	PNK	Chama Style	Red, black, brown and gray on cream	BW	C	LC2	Chama Polychrome: Orange-slipped Variety	3 (4)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1721.	2 bones	BO1	touching the nostrils	deity head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7720, K7814, K8088, K8190, and K8533.
1722.	2 bones	BO4	touching the nostrils	deity head: (headdress)	
1723.	2 bones	BO1	touching the nostrils	deity head: Witz Monster B	
1724.	bone	BO1	touching the nostrils	dragon head: (backrack)	
1725.	2 bones	BO1	touching the nostrils	dragon head: (belt ornament)	
1726.	bone	BO1	touching the nostrils	dragon head: (belt ornament)	
1727.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1728.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1729.	bone	BO1	touching the nostrils	dragon snout: (backrack)	
1730.	2-part	2-part	front of the nose	humanlike figure	
1731.	bf	bf	touching the beak	zoomorphic bird	
1732.	sc	sc1	front of the nose	humanlike figure	Narrative? In the other scene the individual has a nasal motif but in the other scene he does not. Note also the other motifs in the scene.
1733.	2 bones	BO1	front of the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
1734.	2 bones	BO1	front of the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
1735.	2 bones	BO2	touching the nostrils	dragon	
1736.	round	oval	front of the nose	humanlike figure	
1737.	2 bones	BO2	touching the muzzle	jaguar head: (headdress)	
1738.	2 bones	BO3	front of the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1739.	2 bones	BO3	front of the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1740.	round	round	touching the nose	humanlike head: (belt ornament)	
1741.	ds	ds	front of the nose	humanlike figure	Square-nosed ds-type nasal motif as part of an abbreviated mask? See also the other motifs in the scene.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7604	Vol.6:1000	PNK	Naranjo Area Style	Red, orange, black and gray on cream	CV	C	LC1	T:V	3 (4)
K7607	db	PNK		Red-orange and black on cream	BW	C	LC2	T:V	10
K7608	db	PNK		Brown, red, gray and black on light orange	CV	C	LC1-LC2	T:V	7 (14)
K7669	Vol.6:1001	PNK	NP: *B'ahe'w? Chan Too'k' b'akab'*	Incised and blue stucco	CV	C	LC2	T:V	2 (3)
K7694	Vol.6:1002	PNK		Red, orange, cream, black and blue on light orange???	CV	C	LC2	T:V	2 (3)
K7715	db	PNK	Tikal Area Style	Red, black and orange on cream	CV	C	LC2	T:V	2
K7716	Vol.6:1003	PNK	TN: *Saal* (NAR) / NP: *Aj Wosaaj (Chan k'atun ajaw chak ch'ok kelem ?..? Aj Wosaaj Ho'kab' ?..? k'uhul Saal? ajaw ?..? Saal?)*	Red, black and brown on light orange	BV	C	LC1	Saxche Orange Polychrome: Saxche Variety	21 (27)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1742.	round w/f	round w/f	touching the nose	deity	See also the other motifs in the scene.
1743.	2 bones	BO1	touching the nostrils	deity head: Waterlily Monster?	
1744.	4pm	4pm	touching the nose	deity: theomorphic creature with jaguar characteristics	
1745.	2 round	2Rp	touching the nostrils	deity head: (cartouche)	
1746.	2 round	2Rp	touching the nostrils	deity head: (cartouche)	
1747.	2 round	2Rp	touching the nostrils	deity head: (cartouche)	
1748.	2 bones	BO1	touching the nostrils	deity head: (cartouche)	
1749.	2 round	2Rp	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1750.	2 round	2Rp	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1751.	2 bones?	BO1	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1752.	round?	round	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	
1753.	round	round	front of the nose	humanlike head	
1754.	round	round	front of the nose	humanlike head	
1755.	bone	BO3	touching the nostrils	deity head: (backrack)	
1756.	ds?	ds?	touching the nose	deity head: K'inich Ajaw (backrack)	
1757.	ds?	ds?	touching the nose	humanlike figure	
1758.	ds?	ds?	touching the nose	humanlike figure	
1759.	2 round	2Rp	touching the nostrils?	dragon snout: (headdress)	Compare the nasal motifs to K2799, to the headdress element on K2096, and to the Fleur-de-lis receptacle or sepal on K6641.
1760.	sc	sc2	front of the nose	humanlike head	
1761.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
1762.	unc.	unc.	front of the nose	humanlike figure	Compare the scene to K624.
1763.	unc.	unc.	front of the nose	humanlike figure	
1764.	2 round?	2Rp	touching the nose / snout?	deity head: (incensario)	None of the 21 human, humanlike, or anthropomorphic figures in the scene have nasal motifs.
1765.	round w/f	round w/f	touching the nose	skull?: (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7720	Vol.6:1004	PNK	Holmul Dancer Style / TN: *13 Tzuk* NP: *K'inich Lamaw Ek' uxte'? winaakhaab'? ajaw b'akab' uxlaju'n tzuk*	Red and orange on cream	BW	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	2 (22)
K7749	Vol.6:1006	PNK	Copan Area Style?	Incised with hematite pigment and black frame	CV	T	LC2	Not applicable	4 (7)
K7750	db	PNK	TN: *Saal* (NAR) / NP1: *K'ahk' Tihliw Chan Chaahk (K'ahk' Tihliw Chan Chaahk k'uhul Saal ajaw Sak Chuwen)* NP2: *Ixik Une' B'ahlam (Ixik Une' Bahlam ixik Tuub'al ajaw Ochk'in ?..tzuk?)* NP3: *Yo(p)aat pitzil K'ahk' Ukala'w Chan Chaahk* NP4: *Lo..? ?..Xok*	Red, black, orange and brown on cream	QV	C	LC2	Too exceptional	16 (23)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1766.	2 bones	BO4	touching the nostrils	deity head: Witz Monster A	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7814, K8088, K8190, and K8533. Note also the motifs below the maxillae of the headdress figures.
1767.	2 bones	BO4	touching the nostrils	deity head: Witz Monster A	
1768.	2 bones	BO4	touching the nostrils	dragon head: (belt ornament)	
1769.	2 bones	BO4	touching the nostrils	dragon head: (belt ornament)	
1770.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	
1771.	2 bones	BO4	touching the nostrils	dragon head: (headdress)	
1772.	2 bones	BO4	touching the nostrils	dragon head: (nasal motif?)	
1773.	2 bones	BO4	touching the nostrils	dragon head: (nasal motif?)	
1774.	2 bones	BO4	touching the nostrils	dragon: (backrack)	
1775.	2 bones	BO4	touching the nostrils	dragon: (backrack)	
1776.	2-part	2-part	touching the nose	humanlike figure	
1777.	2-part w/f	2-part w/f	touching the nose	humanlike figure	
1778.	2 bones	BO4	touching the nostrils / nose / snout	deity head: Crescent-headed Monster head / Jester God head (headdress)	Note also the ends of the feathers of the standing figures and compare them to sc-type nasal motifs. The hieroglyphic captions that seem to refer to the two figures engaged in a close combat with sharpened bones are *To'k Aj Chak Xib'* and *Aj Janaahb'? Aj ?* (*Aj Janaahb' Aj Mukuun* according to Marc Zender [2001]).
1779.	unc.	unc.	touching the nostrils?	serpentine dragon: (headdress)	
1780.	bf	bf	touching the beak	bird head: (headdress)	Compare to K5113.
1781.	3pm w/f	3pm w/f	front of the nose	deity: God L	
1782.	unc.	unc.	touching the nostrils?	zoomorph	
1783.	bone	BO2	touching the nostrils	zoomorph: Witz Monster A	
1784.	bf	bf	touching the beak?	deity	
1785.	bf	bf	touching the beak?	deity	
1786.	round w/f?	round w/f?	front of the nose	deity	
1787.	bf	bf	top of the beak	deity	
1788.	round w/f	round w/f	front of the nose	deity	
1789.	bone	BO2	touching the snout	deity head: (headdress)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7794	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (5)
K7795	Vol.6:1008	PNK	Codex Style	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K7814	db	PNK	Holmul Dancer Style	Red, orange and black on cream	BW	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	8 (30+)
K7821	Vol.6:1010	PNK	NP: *Chak Ch'ok Aj ?..?*	Red, brown, orange and black on cream	CV	C	LC2	T:V	4 (8)
K7838	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (10)
K7898	db	PNK		Red, black, cream and gray on light orange	CV	C	LC1	T:V	3

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1790.	bf	bf	touching the nostrils / beak	avian zoomorph: (harpy eagle?) Kok..? (way of ? Pa'chan)	Compare to K1228. The caption of the *way* name of the bird is **ko-ko-'BAT HEAD'**. If the bat head is read together with the two **ko**-syllables, the outcome depends on the different readings of the bat head. However, if the bat head is read separately, it provides a different outcome. Grube and Nahm (1994: 704) argue that the creature might be a trogon bird since "in Yucatec, *koko* is the word for the trogon bird (Barrera Vásquez 1980: 330)". Actually the entry is *ko'koh*, and it is found only as a modern Yukatek entry (by J. Eric S. Thompson) in the dictionary. However, there is a bird called *kok mut* (harpy eagle [*Harpia harpyja*]) in Tzeltal (Hunn 1977: 142). It is also worth mentioning that in Tzeltal ethnozoology (Hunn 1977: 200) bats are not considered to be *"chanbalam$_2$"* (class 2 *chanbalam*, i.e., mammals). Hunn (1977: 201) states that "Some relationship to birds is recognized (one informant considered *sotz'* to be a kind of *mut*) though the closest tie is clearly with the shrews […]" (orthography revised).
1791.	2 bones	BO2	top of the nostrils	dragon snout: (deer ear)	
1792.	2 bones	BO2	touching the nostrils	dragon: Deer Dragon (*Chij Chan*, *way* of *K'uhul Kaan Ajaw*)	
1793.	unc.	unc.	front of the nose / face	deity	Nasal motifs? Note also the 3-part-type motifs in the scene.
1794.	unc.	unc.	front of the nose / face	humanlike figure	
1795.	2 bones	BO3	touching the nostrils	deity head: Witz Monster B	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K8088, K8190, and K8533.
1796.	2 bones	BO3	touching the nostrils	deity head: Witz Monster B	
1797.	2 bones	BO3	touching the nostrils	deity head: Witz Monster B	
1798.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
1799.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
1800.	2 round	2Rp	touching the nostrils	dragon head: (headdress)	
1801.	bone	BO4	front of the nose	dwarf: hunchback dwarf	
1802.	und.	und.	touching the nose?	dwarf: hunchback dwarf	
1803.	bone	BO4	touching the nose	dwarf: 'standard' dwarf	
1804.	ds	ds	touching the nose	humanlike figure	
1805.	ds	ds	touching the nose	humanlike figure	
1806.	ds	ds	touching the nose	humanlike figure	
1807.	2 bones	BO2	touching the nostrils	deity: avian manifestation of Itzamnaaj	Narrative?
1808.	sc w/f	sc w/f	front of the nose	deity: Chaahk (bundle)	Compare the scene to K1081, K1198, K1813, and K2067.
1809.	2 bones?	BO4	touching the nostrils	deity: K'awiil	
1810.	2 bones	BO2	touching the nostrils	dragon: K'awiil's leg	
1811.	round	oval	front of the nose	humanlike figure	
1812.	round	oval	front of the nose	humanlike figure	
1813.	round	round	front of the nose	humanlike figure (f)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K7907	db	PNK	Codex Style	Black and red on cream	BW?	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K7912	Vol.6:1011	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (8)
K7979	db	PNK	Uaxactun-El Zotz Area Style	Red, black and cream on light orange	BW	C	LC1	Juleki Cream-polychrome: Variety Unspecified	2
K8000	db	TIK		Red, brown and black on cream	CV	C	LC2	Zacatel Cream-polychrome: Variety Unspecified	2
K8008	db	TIK		Orange-brown and black on cream	CV	C	LC2	Undesignated Cream-polychrome	4 (7)
K8009	db	TIK	*Mutu'l* (TIK) / NP: *Chak Tok Ich'aak I*	Carved-incised blackware	CV with lid	C	EC3	Urita Gouged-incised	5
K8015	db	PNK	TN: *Too'k' Witz / 13 Tzuk* NP: *?..pu k'in..? t'ab'?..? Too'k' Witz ajaw b'akab' uxlaju'n tzuk ?..?*	Black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
K8068	db	PNK		Red, black and gray on light orange	BW?	C	EC3-LC1?	T:V	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1814.	und.	und.	touching the nostrils	dragon head: (headdress)	
1815.	und.	und.	touching the nostrils	dragon head: (headdress)	
1816.	2nm	2nm-oval	both sides of the nose	humanlike head	
1817.	round	oval	front of the nose	humanlike head	
1818.	unc.	unc.	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	Note that the seated female figure with an infant on her arms has a motif comparable to the second part of 2nm-type nasal motifs on her cheek next to the nostrils. Note also the headdress elements of the same figure and compare them to the sc w/f-type nasal motifs.
1819.	2 bones	BO2	touching the nostrils	dragon head	
1820.	round	oval	touching the nostrils	deity head: Waterlily Monster	
1821.	round	round	touching the nostrils	deity head: Waterlily Monster	
1822.	sc w/f	sc w/f	front of the nose	deity: God N?	(=Culbert 1993: Fig. 71; Current location: Morley Museum, Tikal, Guatemala; Excavated from Burial 116, Tikal, Guatemala)
1823.	unc.	unc.	front of the nose	deity: God N?	
1824.	round	oval	touching the nostrils	deity head: (headdress)	(=Culbert 1993: Fig. 84; Current location: Morley Museum, Tikal, Guatemala; Excavated from Burial 196, Tikal, Guatemala) See Kerr n.d.a. for both unrestored and restored photos of the vase.
1825.	unc.	unc.	touching the nostrils	deity head: (headdress)	
1826.	unc.	unc.	touching the nostrils	deity head: (headdress)	
1827.	bone	BO1	touching the nostrils	deity head: Quadripartite Monster	(=Culbert 1993: Fig 108; Current location: Morley Museum, Tikal, Guatemala; Excavated from Cache 198, Tikal, Guatemala) Dating ca. AD 360-378 based on the accession and death dates (Martin and Grube 2000: 28) of Chak Tok Ich'aak I named in the PSS text of the vase. The nasal motif of the Paddler God is either a bone or a stingray spine through the nasal septum (even though portrayed in front of the philtrum). The nasal motif of the Maize God is either a 2Ro-type nasal motif or a knot (compare to the nasal motif of the deceased individual on K6547).
1828.	unc.	unc.	touching the nose	deity: Paddler God	
1829.	2 round?	2Ro?	touching the nose	humanlike figure: Maize God	
1830.	2 bones	BO3	touching the nostrils	dragon head	Note also the 3-part-type motifs on the back of the heads and the sc-type motifs attached to the ear ornaments of the heads. Also, compare the style of glyphs to K1547, K4387, and K8176.
1831.	2 bones	BO3	touching the nostrils	dragon head	
1832.	2 bones	BO3	touching the nostrils	dragon head	
1833.	2 bones	BO3	touching the nostrils	dragon head	
1834.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1835.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1836.	2 bones	BO1	touching the nostrils	feathered dragon wing	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8075	Vol.6:1015	PNK		Light orange, red, brown and black on cream	CV	C	LC2	Unidentified Orange polychrome	9 (13)
K8083	db	PNK		Black, red and cream on light	CV	C	LC1?	T:V	3
K8088	db	PNK	Holmul Dancer Style	Red and orange on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	15 (20)
K8176	Vol.6:1018	PNK	Black and White Style? / *Ik'* (MTL) EG	Black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (11)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1837.	2-part	2-part	front of the nose	deity	See also the motifs on the headdresses.
1838.	und.	und.	touching the nostrils	deity	
1839.	unc.	unc.	touching the nostrils	deity head: (incensario)	
1840.	und.	und.	touching the nostrils	deity head: (part of the structure)	
1841.	2-part	2-part	front of the nose	humanlike figure	
1842.	3-part	3-part	front of the nose	humanlike figure	
1843.	3-part	3-part	front of the nose	humanlike figure	
1844.	bf	bf	touching the nostrils / beak	zoomorph head: (headdress)	
1845.	bf	bf	touching the nostrils / beak / snout	zoomorph head: (headdress)	
1846.	sc	sc2	touching the beak / snout	zoomorph head: (headdress)	
1847.	round w/f	round w/f	touching the nose	humanlike figure	Stylistically very distinct vase: peripheral Maya / non-Maya?
1848.	2 bones	BO1	touching the nostrils?	deity head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8190, and K8533.
1849.	bone	BO1	touching the nose / snout	deity head: (headdress)	
1850.	bone	BO1	touching the nose / snout	deity head: (headdress)	
1851.	unc.	unc.	touching the nostrils	deity head: (headdress)	
1852.	2 bones	BO4	touching the nostrils	dragon head: (belt ornament)	
1853.	2 bones	BO4	touching the nostrils	dragon head: (belt ornament)	
1854.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1855.	3-part	3-part	front of the nose	humanlike figure: Maize God	
1856.	3-part?	3-part?	front of the nose	humanlike figure: Maize God	
1857.	unc.	unc.	front of the nose	humanlike figure: Maize God	
1858.	round	oval	touching the nose	humanlike head	
1859.	bone	BO1	touching the nostrils	zoomorph	
1860.	bone	BO1	touching the nostrils	zoomorph	
1861.	2 bones	BO2	touching the nostrils	dragon head: (throne / bench)	Compare the style of glyphs to K1547, K4387, K8015, and K8176. Ik' (MTL) EG is mentioned in a hieroglyphic caption but the style of the glyphs is more reminiscent of vases mentioning Took' Witz in the PSS.
1862.	ds	ds	touching the nose	human figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8190	db	PNK	Holmul Dancer Style	Red, orange and black on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	12 (24)
K8201	Vol.6:1019	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (8)
K8220	db	PNK	NP: *? ch'ok kelem Aj Laatz uhu'n*	Red, gray, orange and black on cream	CV	C	LC2	Zacatel Cream-polychrome	3
K8232	db	PNK		Red and black on light blue stucco?	TV	C	LC2	T:V	3
K8242	db	PNK	Chochola Style	Carved-incised with hematite pigment	CV	C	LC2	T:V	11

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1863.	2 round	2Ro	touching the nose?	deity head	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, and K8533. Note also the motifs below the maxillae of the headdress figures.
1864.	2 round?	2Ro	touching the nose?	deity head	
1865.	2 bones	BO1	touching the nostrils	deity head	
1866.	2 bones	BO1	touching the nostrils	deity head	
1867.	2 bones	BO1	touching the nostrils	deity head: Witz Monster B	
1868.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1869.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	
1870.	2 bones	BO1	touching the nostrils	dragon snout	
1871.	2 bones	BO1	touching the nostrils	dragon snout	
1872.	2 bones	BO1	touching the nostrils	dragon snout: (headdress)	
1873.	sc	sc1	front of the nose	dwarf: hunchback dwarf	
1874.	ds	ds	front of the nose	humanlike figure: Maize God	
1875.	ds	ds	front of the nose	humanlike figure: Maize God	
1876.	2 bones	BO1	touching the nostrils	deity head: (headdress)	Note also the motif below the snout of the headdress figure.
1877.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1878.	2nm	2nm-ds-und	both sides of the nose	humanlike figure	
1879.	scroll	scroll	front of the nose	humanlike figure	
1880.	sc w/f	sc w/f	front of the nose	skull: (headdress)	
1881.	2-part	2-part	front of the nose	humanlike figure	
1882.	2-part	2-part	front of the nose	humanlike figure	
1883.	2-part?	2-part?	front of the nose	humanlike figure	
1884.	2 bones	BO3	touching the nostrils	dragon head	
1885.	sc	sc2	touching the nostrils	dragon head	None of the human, humanlike, or anthropomorphic figures in the scene have nasal motifs.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8246	db	PNK		Red, black, cream and gray on light orange	CV	C	LC2	T:V	2
K8252	db	PNK		Black, red and orange on cream	BW	C	LC2	T:V	2
K8257	db	PNK	Chochola Style	Carved-incised with hematite pigment	BW	C	LC2	T:V	8
K8262	Vol.6:1020	PNK		Red, black and brown on light orange.	BW	C	LC1	Saxche Orange-polychrome: Variety Unspecified	4
K8277	db	PNK	Chama Style?	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety?	5
K8327	db	PNK		Red, black and brown on cream	CV	C	LC1-LC2?	T:V	6 (12)
K8333	db	PNK	Codex Style	Black and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K8334	db	PNK	Chama Style	Red, black, cream and brown on light orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	2
K8335	db	PNK		Red, black and brown on cream	CV	C	LC2?	Zacatel Cream-polychrome	2
K8344	db	PNK		Red, black and gray on cream	CV?	C	LC2	Zacatel Cream-polychrome	2 (6)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1886.	sc	sc2	touching the nostrils	dragon head: (headdress)	See K5126, K5191, K8246, K8344, and K8461 for comparison. Note also the other 2-part-type motifs in the scene and the motifs below the headdress figures.
1887.	sc	sc2	touching the nostrils	dragon head: (headdress)	
1888.	2 bones	BO1	touching the nostrils	feathered dragon wing	
1889.	2 bones	BO2	touching the nostrils	feathered dragon wing	
1890.	2-part	2-part	front of the nose	humanlike figure	
1891.	round	oval	front of the nose	humanlike figure	
1892.	unc.	unc.	touching the nostrils?	deity head: Waterlily Monster	
1893.	unc.	unc.	touching the nostrils?	deity head: Waterlily Monster	
1894.	round	round	touching the nostrils?	deity head	Note also the motifs below the snouts of the deity heads.
1895.	unc.	unc.	touching the nostrils?	deity head	
1896.	unc.	unc.	touching the nostrils?	deity head	
1897.	ds?	ds?	touching the nose	humanlike head	
1898.	unc.	unc.	touching the nostrils	zoomorph	
1899.	sc	sc2	front of the nose	human figure	All of the five figures in the scene have nasal motifs. Note also the 2-part-type motif behind the second figure from the left.
1900.	sc	sc2	front of the nose	human figure	
1901.	sc	sc2	front of the nose	human figure	
1902.	sc	sc2	front of the nose	human figure	
1903.	sc	sc2	front of the nose	human figure	
1904.	unc.	unc.	touching the nostrils?	deity head: (backrack)	None of the humanlike figures have nasal motifs.
1905.	sc w/f	sc w/f	front of the nose	deity: God N / God A	Note also the motif on the forehead of the deity head (Witz Monster's personified snout).
1906.	2-part	2-part	front of the nose	deity: God N?	Note also the 2-part-type motifs in the scene.
1907.	2-part	2-part	front of the nose	humanlike figure	
1908.	bone	BO4	touching the nostrils	deity head: (headdress)	Narrative? See K624 for comparison. Compare also to K2598 and K2599. Note also the motif on the back of the second figure.
1909.	sc	sc1	front of the nose	humanlike figure	
1910.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	Note also the sc w/f-type motifs to the left of the plates. Compare the scene to K5126, K5191, K8246, and K8461.
1911.	bone	BO2	touching the nostrils	dragon head: (headdress)	
1912.	2 bones	BO2	touching the nostrils	feathered dragon wing	
1913.	2 bones	BO3	touching the nostrils	feathered dragon wing	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8353	db	PNK	Pink Glyph Style	Red, orange and black on pink	BW?	C	LC2	T:V	2
K8393	db	PNK	*Pa'chan* (UAX)	Black, red and brown on orange	BW	C	LC1	Saxche Orange Polychrome: Saxche Variety	4
K8404	db	PNK		Incised	CV	C	LC1-LC2	Kau Incised?	3 (8)
K8416	db	PNK		Red, black and orange on cream	BW?	C	LC2	T:V	2
K8417	db	PNK		Red, black and orange on cream	CV	C	LC1-LC2	Juleki Cream-polychrome: Variety Unspecified	7
K8425	db	PNK	Codex Style / *Chatahn*	Black brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K8457	db	PNK	Codex Style	Brown, red and black on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
K8461	db	PNK		Red, brown, black and orange on cream	BW	C	LC2	T:V	2 (6)
K8468	db	PNK	Chama Style?	Red, black, cream and brown on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	4 (5)
K8469	db	PNK	Chama Style?	Red, black, orange and cream on light orange?	CV	C	LC2	T:V	6 (8)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1914.	2-part	2-part	front of the nose	humanlike figure	
1915.	3-part	3-part	front of the nose	humanlike figure	
1916.	3pm	3pm	touching the nose	deity	
1917.	3pm	3pm	touching the nose	deity	
1918.	3pm	3pm	touching the nose	deity	
1919.	round	round	touching the nose	deity	
1920.	sc w/f	sc w/f	front of the nose	deity: Jaguar God of the Underworld	The Waterlily Jaguar looks more like an anuran (amphibian) zoomorph.
1921.	sc w/f	sc w/f	touching the nose	humanlike head	
1922.	sc w/f	sc w/f	front of the nose	Waterlily Jaguar	
1923.	2nm	2nm-oval-round	both sides of the nose	humanlike figure	Narrative? See K624 & K8335 for comparison.
1924.	2 bones	BO3	touching the beak / nostrils	avian zoomorph	
1925.	round	oval	touching the nose	humanlike figure	
1926.	round	round	touching the nose	humanlike head	
1927.	unc.	unc.	touching the beak	bird head	Note also the 3-part and 4-part motifs on the back and below the head of the dragon, below the book, and on the top and below the headdresses of the scribes.
1928.	2nm	2nm-oval-round	both sides of the nose	deity: scribe	
1929.	2nm	2nm-oval-round	both sides of the nose	deity: scribe	
1930.	bone	BO2	touching the nose / nostrils	deity: anthropomorphic monkey?	Note also the motif below the maxilla of the headdress figure.
1931.	round	round	front of the nose	humanlike figure	
1932.	bone?	BO2	touching the nose	humanlike figure: Itzamnaaj?	
1933.	bone	BO3	touching the nostrils	dragon head: (headdress)	Is the uncommon (twisted cord?) motif in front of the nose of the principal figure, floating in the air or part of the dragon headdress complex? See also K5126, K5191, K8246, and K8344 for comparison.
1934.	bone	BO3	touching the nostrils	feathered dragon	
1935.	bone	BO3	touching the nostrils	feathered dragon	
1936.	unc.	unc.	front of the nose?	humanlike figure: Maize God?	
1937.	unc.	unc.	front of the nose?	humanlike figure: Maize God?	
1938.	sc	sc2	front of the nose	deity: Itzamnaaj	There are altogether 17 sc-type and 2-part-type motifs in the scene besides the actual nasal motifs. See K1183 for comparison.
1939.	2-part	2-part	front of the nose	humanlike figure	
1940.	sc	sc2	front of the nose	humanlike head	
1941.	bone?	BO2	touching the nose	deity head: (pendant)	None of the six human figures in the scene have nasal motifs.
1942.	2 bones	BO3	touching the nostrils	dragon head: (belt ornament?)	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8479	db	PNK		PC	DH	C	LC2	T:V	2
K8485	db	PNK	Chama Style?	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	3 (4)
K8497	db	PNK	Codex Style / *K'uh[ul] Mutaj*?	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3 (14)
K8498	db	PNK	Codex Style	Black, brown and red on cream	TV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
K8504	db	PNK	Codex Style / *Chatahn*	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
K8526	db	PNK		Cream, red and black on orange	CV	C	LC2	T:V	17 (24)
K8528	db	PNK		Black and red on pink	CV	C	LC2	T:V	2

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1943.	und.	und.	front of the nose	deity: Itzamnaaj	Note also the sc-type motif in the headdress of Itzamnaaj.
1944.	2 bones	BO3	touching the nostrils	deity	There are altogether 22 sc-type, 3pm w/f-type, 2-part-type, and uncommon motifs in the scene.
1945.	2-part	2-part	front of the nose?	humanlike figure	
1946.	2 bones	BO3	touching the nostrils	deity	A tall vase with spiral fluting. Note the two bones attached to the humanlike head on the axe(?) of the principal figure. Note also the other motifs in the scene.
1947.	round w/f	round w/f	touching the nose	deity	
1948.	sc w/f	sc w/f	touching the nose	deity head: (belt ornament)	
1949.	2 bones?	BO1	touching the nostrils?	deity head: (headdress)	
1950.	sc w/f	sc w/f	touching the nose	deity head: (headdress)	
1951.	2 bones	BO3	touching the nostrils?	deity: (human figure with a deity / dragon mask?)	
1952.	2 bones	BO3	touching the nostrils?	deity: (human figure with a deity / dragon mask?)	
1953.	2 bones	BO3	touching the maxilla?	dragon snout: (staff head)	
1954.	sc w/f	sc w/f	touching the nose	humanlike head: (belt ornament)	
1955.	sc w/f	sc w/f	touching the nose	humanlike head: (belt ornament)	
1956.	sc w/f	sc w/f	front of the nose	humanlike figure	Only one of the two humanlike figures has a nasal motif in the scene.
1957.	bf	bf	touching the beak	avian zoomorph	The creature is related to “War Serpents” or “Teo Dragons”. Compare to K1350, K1810, K1899, K3229, and K4644.
1958.	bf	bf	touching the beak	avian zoomorph	
1959.	2 bones	BO1	touching the nostrils	dragon head: (headdress)	The principal seated dignitary and the female figure facing him are the only human(?) figures with nasal motifs in the scene. Note that the dragon head has a ds-type (dragon snout) nasal motif.
1960.	ds	ds	touching the nostrils	dragon head: (throne / bench)	
1961.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1962.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
1963.	ds	ds	touching the nose	humanlike figure	
1964.	und.	und.	touching the nose	humanlike figure (f)	
1965.	ds	ds	touching the nose	humanlike head: (part of the structure)	
1966.	2-part	2-part	front of the nose	humanlike figure	Only one of the two figures has a nasal motif. Note the Copan-style headdresses.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8533	db	PNK	Holmul Dancer Style	Red, orange and black on cream	CV	C	LC2	Cabrito Cream-polychrome: Cabrito Variety	7 (15)
K8538	db	PNK		Black and red on orange	CV	C	LC2	Palmar Orange-polychrome: Variety Unspecified	4 (6)
K8540	db	PNK		Red, orange and black on light orange	CV	C	LC2	T:V	15 (20)
K8556	db	PNK	Chama Style	Red, black and cream on orange	CV	C	LC2	Chama Polychrome: Orange-slipped Variety	1
K8560	db	PNK	Chochola Style?	Carved-incised	CV	C	LC3	T:V	1
K8593	db	PNK	Tikal Dancer Style?	Red and black on orange	TV	C	LC1	Saxche Orange-polychrome?	1
K8608	db	PNK	Codex Style / *Chatahn*	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1967.	4-part	4-part	touching the beak	bird head: (headdress)	Compare to CSU, Fig. 2b, K517, K633, K703, K1837, K3388, K3400, K4464, K4619, K4989, K5026, K5355, K5356, K5648, K5723, K5977, K6002, K6679, K7434, K7720, K7814, K8088, and K8190.
1968.	unc.	unc.	touching the beak	bird head: (headdress)	
1969.	und.	und.	touching the nostrils	dragon head: (headdress)	
1970.	und.	und.	touching the nostrils	dragon head: (headdress)	
1971.	sc	sc2	front of the nose	dwarf: hunchback dwarf	
1972.	sc	sc2	front of the nose	dwarf: 'standard' dwarf	
1973.	sc w/f	sc w/f	front of the nose	humanlike figure: Maize God?	
1974.	sc w/f	sc w/f	front of the nose	humanlike figure: Maize God?	
1975.	round	round	touching the nostrils	zoomorph head: Witz Monster B	
1976.	2-part	2-part	front of the nose	anthropomorphic head: (breast of an avian [cormorant] creature)	Compare the scene to K6181 and K6438.
1977.	2-part?	2-part?	front of the nose	anthropomorphic head: (breast of an avian [cormorant] creature)	
1978.	und.	und.	touching the nostrils	avian zoomorph	Narrative?
1979.	round	oval	touching the nostrils	deity head	
1980.	sc	sc2	front of the nostrils	deity head: (headdress)	
1981.	und.	und.	touching the snout	deity head: (headdress)	
1982.	3pm w/f	3pm w/f	front of the nose	deity: Pax God?	
1983.	bone	BO2	touching the nostrils	dragon snout: (belt ornament)	
1984.	und.	und.	touching the nostrils	dragon snout: (belt ornament)	
1985.	und.	und.	touching the nostrils	dragon snout: (belt ornament)	
1986.	round	round	touching the nose?	humanlike head?: (belt ornament)	
1987.	sc	sc2	front of the nose	humanlike figure	See all the other three motifs in the scene and note the undulating line connecting the motif and the silky headdress extension.
1988.	round w/f?	round w/f?	touching the nose / mouth?	humanlike figure	The placement of the motif is rather unorthodox (front of the mouth or philtrum rather than front of the nose) if the motif in question is a nasal motif.
1989.	round	oval	touching the nose	humanlike figure: Maize God?	Compare to K97, K1271, K5375, K5379, K5880, and K7266.
1990.	round?	round?	front of the nose?	deity	Note also the oval nasal motif in the name glyph of Chaahk.
1991.	sc w/f	sc w/f	touching the nose / nostrils	deity: Chaahk	
1992.	mo	mo	touching the nostrils	toad	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8622	db	PNK	*13 Tzuk*	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style?	5
K8624	db	PNK		Molded-carved and post (red) slipped incised	CV	C	LC2	Possibly related to Kau Incised? Unnamed Composite.	3
K8636/ K8643	db	PNK		Red, orange and black on light orange	CV	C	LC2?	T:V	3 (5)
K8654	db	PNK		Red, brown and orange on cream	TV with lid	C	LC3	T:V	5 (11)
K8655	db	PNK	Codex Style	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (8)
K8665	db	PNK		Orange, red and black on cream	CV	C	LC2	T:V	5 (8)
K8680	db	PNK	Codex Style	Black and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (6)
K8685	db	PNK	Chochola Style	Carved-incised and guesso covered	CV	C	LC2	T:V	6
K8719	db	PNK	Ik' Style	Red, orange, brown and black on cream	CV	C	LC2	T:V	6 (9)
K8724	db	PNK		Carved-incised	CV	C	LC2	T:V	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
1993.	silk	silk	touching the muzzle	deer	Narrative.
1994.	sc	sc2	front of the nose	deity: Itzamnaaj	
1995.	sc	sc2	front of the nose	deity: Itzamnaaj	
1996.	silk	silk	touching the snout	peccary	
1997.	unc.	unc.	touching the nose / snout?	deity head: Waterlily Monster?	
1998.	bone	BO4	touching the beak / nostrils	deity: avian manifestation of Itzamnaaj	(K8643 = K8636) Overpainted?
1999.	round	round	front of the nose	deity	
2000.	round	round	front of the nose	deity	
2001.	round	round	touching the nose	deity	
2002.	round	round	touching the nose	deity	
2003.	und.	und.	touching the nostrils?	deity head: Waterlily Monster?	
2004.	bone	BO3	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head (headdress)	
2005.	sc w/f	sc w/f	front of the nose	deity: Death God / God A'	
2006.	bone	BO2	touching the nostrils	dragon head: (throne / bench)	
2007.	2 bones	BO2	touching the nostrils	dragon snout: (nasal motif)	
2008.	ds	ds	touching the nose	humanlike figure	
2009.	bone	BO4	touching the nostrils	deity head: (headdress)	None of the human figures have nasal motifs.
2010.	und.	und.	touching the nostrils	deity head: (personified bloodletter / perforator)	
2011.	sc w/f	sc w/f	front of the nose	deity: Chaahk	
2012.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
2013.	sc?	sc2?	touching the nostrils	dragon	Note also the motif attached to the head of the figure seated on the left.
2014.	bone	BO1	touching the nostrils	deity: K'awiil (scepter)	
2015.	und.	und.	front of the nose	humanlike figure	
2016.	sc w/f	sc w/f	touching the muzzle	zoomorph (dog?)	
2017.	2-part	2-part	front of the nose	humanlike figure	
2018.	2-part	2-part	front of the nose	humanlike figure	
2019.	2-part	2-part	front of the nose	humanlike figure	
2020.	2-part	2-part	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
K8727	db	PNK		Black, red and brown on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (3)
K8728	db	PNK		Red and black on cream	CV	C	LC2	T:V	2
K8730	db	PNK		Red and black on pink?	CV	C	LC2	T:V	2
K8730b	db	PNK		?	CV	C	LC2?	T:V	2
K8730c	db	PNK		?	CV	C	LC2?	T:V	2
K8730e	db	PNK		?	CV	C	LC2?	T:V	2
K8731	db	PNK		Red, orange and brown on pink?	DH	C	LC2	T:V	8 (9)
K8739	db	PNK		Black, red and brown on cream	CV	C	LC2	T:V	4
K8741	db	PNK		Carved-incised	BW	C	LC2	T:V	2
K8743	db	PNK		Carved-incised	CV	C	LC2	T:V	2
K8745	db	PNK		Black and red on orange	CV	C	LC1	T:V	3
K8756	db	PNK		Carved-incised	CV	C	LC2	T:V	2
K8757	db	PNK		Carved-incised	CV	C	LC2	T:V	1
KHM2004	Figs. 1 & 2	SCU	*Saal* (NAR), *Wak Kab'nal*	PC	CV	C	LC2	Palmar Orange polychrome	4 (7)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2021.	bone	BO2	touching the nostrils	dragon: Deer Dragon	
2022.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
2023.	2 bones	BO3	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
2024.	bone	BO3	touching the nose	deity head: K'awiil / Crescent-headed Monster	(drawing/painting by an unnamed illustrator)
2025.	bone	BO4	touching the nostrils	deity head: K'awiil	(drawing/painting by an unnamed illustrator)
2026.	2 bones	BO2	touching the snout	deity head: K'awiil	(drawing/painting by an unnamed illustrator)
2027.	2 bones	BO2	touching the snout	deity head: K'awiil	
2028.	2 bones	BO2	touching the nostrils	deity head: K'awiil	(drawing/painting by an unnamed illustrator)
2029.	2 bones	BO2	touching the nostrils	deity head: K'awiil	
2030.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	(drawing/painting by an unnamed illustrator)
2031.	ds	ds	touching the nose	humanlike figure	
2032.	sc w/f?	sc w/f?	touching the nose	humanlike figure	
2033.	und.	und.	touching the nose	humanlike figure	
2034.	2-part	2-part	front of the nose	humanlike figure	
2035.	bone	BO4	touching the nostrils	deity head	
2036.	2-part	2-part	front of the nose	humanlike figure	
2037.	unc.	unc.	touching the nose	humanlike figure	Note also the motif in front of the face of the figure with head turned back.
2038.	round	ab	touching the nose	humanlike figure: (torso)	Two humanlike torsos in Witz Monster cartouches.
2039.	round	ab	touching the nose	humanlike figure: (torso)	
2040.	sc	sc2	touching the nose	humanlike figure: (torso)	A humanlike torso in a cartouche.
2041.	bone	BO3	touching the nostrils	deity head: (headdress)	(Sacul, Burial 193, Vase A-708; height: 25,5cm; diameter: 13,0cm at the base / 14,0cm at the top; paste thickness 0,5cm; excavated by Isabel Aguirre; Current location: Atlas Arqueológico de Guatemala project, Dolores, Peten [Mayer 2004])
2042.	sc	sc1	front of the nose	humanlike figure: Moon Goddess	
2043.	sc	sc1	front of the nose	humanlike head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
MBD, Fig. 57	155	PNK	NP: *Animal Skull* (<TIK)	PC	DH	C	LC1	T:V	4 (7)
MBD, Fig. 60	156	PNK		PC	DH	C	LC2	T:V	9 (13)
MBD, Fig. 78B	238	PNK	Tikal Dancer Style	PC	DH	C	LC1-LC2	T:V	1
MBD, Table 03A	205	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6
MBD, Table 12C	213	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 12H	213	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 13B	214	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 13D	214	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 13E	214	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 15B	215	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 15C*	216	PNK	Codex Style TN: Chatahn NP: *K'uhul Chatahn winik sak ?..?*	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
MBD, Table 16B	217	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 16F	217	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 16H	217	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2044.	2 round	2Ro	touching the nose	deity head	See also the nasal motifs in the hieroglyphs.
2045.	round	oval	touching the nose	deity head	
2046.	round	round	touching the nose	deity head: (headdress)	
2047.	2 round	2Ro	touching the nostrils	dragon head: (headdress)	
2048.	2 round	2Ro	touching the nostrils	feathered dragon wing	
2049.	round	round	touching the nose	humanlike figure: Maize God	
2050.	unc.	unc.	touching the nose	turtle	
2051.	2 bones	BO1	touching the nostrils	animal head: (headdress)	(=K3640 [drawing / FLAAR]) Photo by Nicholas Hellmuth. Note also the headdress motif of the central figure (Maize God?).
2052.	ds	ds	touching the nose	deity: God N	
2053.	2 bones	BO1	touching the nostrils	dragon snout: (nasal motif)	
2054.	bone	BO1	touching the nostrils	dragon snout: (nasal motif)	
2055.	bone	BO1	touching the nostrils	dragon snout: (nasal motif)	
2056.	ds	ds	touching the nose	humanlike figure	
2057.	ds	ds	touching the nose	humanlike figure: Maize God?	
2058.	round w/f	round w/f	touching the nose	humanlike figure	
2059.	round	oval	touching the nostrils	deity head	
2060.	bone	BO2	touching the nostrils	deity head	
2061.	2 bones	BO1	touching the nostrils	deity head: K'awiil	
2062.	2 bones	BO2	touching the nostrils	dragon head: Teo Dragon II	See also the other motifs in the scene. Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13D, 13E, 15B, 15C, 16B, and 16F.
2063.	unc.	unc.	front of the nostrils	dragon head: Teo Dragon II	See also the other motifs in the scene. Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13E, 15B, 15C, 16B, and 16F.
2064.	bone	BO2	front of the nostrils	dragon head: Teo Dragon II	See also the other motifs in the scene. Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 15B, 15C, 16B, and 16F.
2065.	round	ab	touching the snout	dragon head: Teo Dragon I-b	See also the other motifs in the scene. Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15C, 16B, and 16F.
2066.	round	ab	touching the snout	dragon head: Teo Dragon I-b	See also the other motifs in the scene. Note that Table No. 15 appears twice in MBD (pages 215 and 216). Note also that MBD, Table 15A* = K1810. Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 16B, and 16F.
2067.	round	oval	touching the snout	dragon head: Teo Dragon I-b	Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, and 16F.
2068.	round	round	touching the snout	dragon head: Teo Dragon I-b	Compare to K1810, K2583, K3619, K5056, K5064, K5180, K5877, and MBD, Tables 13B, 13D, 13E, 15B, 15C, and 16B.
2069.	unc.	unc.	touching the snout	dragon head	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
MBD, Table 17A	218	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 17C	218	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 17D	218	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 17G	218	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 23A	222	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	?
MBD, Table 23F	222	PNK	Codex Style TN: *Chatahn* NP: *Titomaj? K'awiil k'uhul Chatahn winik sak ?..?*	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
MBD016	21	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	6 (9)
MBD026	24	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
MBD065	56	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)
MBD067	57	PNK	Codex Style TN: *Chatahn*	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1
MBD077	66	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4 (8)
MBD078	66	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2070.	3 bones	BO2	touching the nostrils	deity head: Crescent-headed Monster head / Jester God head	
2071.	2 bones	BO2	touching the nostrils	deity head: Crescent-headed Waterlily Monster head / Jester God head	
2072.	2 round	2Rp	touching the nostrils	deity head	Note also the other round ab-type motifs attached to the head and the lower part of the ear assemblage.
2073.	bone	BO2	touching the snout	deity head: Crescent-headed Waterlily Monster head / Jester God head	
2074.	round	round	touching the nostrils	deity head: K'an cross deity head	
2075.	round	round	touching the nostrils	deity head: K'an cross deity head	See K5072 (MBD, Table 26B, p. 225) for comparison.
2076.	round	round	touching the nostrils	deity head: K'an cross deity head	
2077.	round	round	touching the nostrils	deity head: K'an cross deity head	
2078.	round	round	touching the nostrils	deity head: K'an cross deity head	
2079.	bone	BO4	touching the nose	humanlike figure (f)	
2080.	ds	ds	touching the nose	humanlike figure (f)	
2081.	ds	ds	touching the nose	humanlike figure (f)	
2082.	sc	sc1	touching the nose	deity: Baby Jaguar	
2083.	3 knots w/f	3 knots w/f	front of the nose	deity	The number of the knots in the nasal motif is unclear.
2084.	sc w/f	sc w/f	front of the nose	deity: Death God / God A	
2085.	sc	sc2	touching the nose / nostrils	deity	
2086.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	Repetitive images of Maize God(?).
2087.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
2088.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
2089.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
2090.	2-part w/f	2-part w/f	front of the nose	humanlike figure: Maize God	
2091.	2-part w/f	2-part w/f	front of the nose	humanlike figure: Maize God	
2092.	2-part w/f	2-part w/f	front of the nose	humanlike figure: Maize God	
2093.	2-part w/f	2-part w/f	front of the nose	humanlike figure: Maize God	
2094.	round	round	front of the nose	humanlike figure	Repetitive images of Maize God(?). Note also the headdress motifs and the round (ab-type) motif attached to the “water stack” motif.
2095.	sc	sc2	front of the nose	humanlike figure	

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
MBD095	71	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5 (6)
MBD099	72	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2+
MBD107	75	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1 (3)
MBD137	165	PNK	Codex Style	CS	DH	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1
MBD151	176	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	5
MBD157	178	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2 (4)
MBD158	179	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	3
MBD159	179	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
MBD160	179	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	2
MBD164	181	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1 (2)
MBD167	183	PNK	Codex Style	CS	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	1
MBD177	193	PNK	Codex Style	Black, brown and red on cream	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
MG	34(b)	PNK	TN: *K'anwitznal* (UCN) / NP: *Sihyaj Chan K'awiil* ("16th since *Yax Ehb' Xook*")	Black ware with incisions	TE	C	EC3	(related to Lucha Incised: Gallo-Blanco Variety?)	n.a.
OG18	46	PNK		PC	CV	C	LC2	T:V	2
OG24	56	PNK			EF cache vessel	C	EC3	T:V	1 (2)

No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2096.	round	oval	front of the nose	humanlike figure	
2097.	round?	oval	front of the nose	humanlike figure	
2098.	scroll	scroll	front of the nose	humanlike figure	
2099.	scroll	scroll	front of the nose	humanlike figure	Note also the 3-part-type motifs attached to the flame volutes of the "Teo Dragons".
2100.	round	oval	front of the nostrils	deity: K'awiil	
2101.	2-part	2-part	touching the nose	humanlike figure	
2102.	2-part	2-part	touching the nose	humanlike figure	
2103.	2-part?	2-part?	touching the nose	humanlike figure	
2104.	2 bones	BO2	touching the nostrils	dragon head: (headdress)	
2105.	2 bones	BO2	touching the snout	dragon head: (headdress)	
2106.	bone	BO2	touching the nose	humanlike figure	
2107.	unc.	unc.	front of the nose	humanlike figure	
2108.	unc.	unc.	front of the nose	humanlike figure	
2109.	und.	und.	front of the nose	humanlike figure	
2110.	unc.	unc.	front of the nose	humanlike figure	The other figure might also have a nasal motif but the area in front of his face is eroded beyond recognition.
2111.	2nm	2nm-BO2-oval	both sides of the nose	humanlike figure	The other figure seems to have a 2nm-type nasal motif as well but the composite photo is cut in front of the critical area.
2112.	bone	BO2	touching the nostrils	dragon snout: (nasal motif)	
2113.	2nm	2nm-ds-und	both sides of the nose	humanlike head: Maize God head?	
2114.	round w/f	round w/f	front of the nose	deity head: (skull)	
2115.	4-part w/f	4-part w/f	front of the nose	deity	(=K5512 [still] & MSW44) Compare the figure to K1230.
2116.	3 bones	BO1	touching the nostrils	dragon head	
2117.	2 bones	BO3	touching the nostrils	dragon head	
2118.	bone	BO1	touching the nostrils	dragon head: (headdress)	
2119.	2 round	2Ro	touching the nose	human figure: Siyaj Chan K'awiil?	
2120.	2 bones	BO1	touching the nostrils	dragon snout	Note also the motif below the snout of the headdress figure.
2121.	ds	ds	front of the nose	human head	
2122.	2 round	2Rf	touching the nose	deity: Chaahk?	Appliqué cylinder with cover.

Source:		PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
OG26	58	PNK		Red (orange?) ware	TE with effigy supports	C	EC3	T:V	4
OG27	59	PNK		Incised and modeled	EF	C	EC3	T:V	1
OG29	62-63	PNK	Chochola Style	Carved-incised and gouged	CV	C	LC2	T:V	2
OG39	83	PNK		PC	DH	C	LC2-LC3	T:V	1
OG42	86	PNK		PC	DH	C	LC2	Zacatel ceramic group?	1
OG45	90	PNK		PC	DH	C	LC2	(related to Juleki)	1 (2)
OG52	99	PNK	Black and White Style	Bichrome	DH	C	LC2	(related to Zacatel ceramic group: cream-ground Codex-style)	1?
OG54	100	PNK		PC	BW	C	LC1	T:V	4?
SG, Pl. 108-111		PNK	Uaxactun-El Zotz Area Style	Red, brown, cream and black on orange	CV	C	LC2	T:V	4
SG, Pl. 197-200		PNK	Codex Style	Red and black on cream with stucco trimmings	CV	C	LC2	Zacatel ceramic group: cream-ground Codex-style	4
TRC019a		TIK		Blueish-green, red and black on stucco	TV with lid	C	EC3	Balanza Black with polychrome stucco	2
TRC020b		TIK		Gouged-incised orange ware	TV with effigy lid	C	EC	San Clemente Gouged-incised: Variety unspecified	1 (5)
TRC025a		TIK		Modeled / Black ware	BW with effigy lid	C	EC	Top: Positas Modeled, scutate cover with effigy handle / Bottom: Balanza Black, basal flange bowl: high-side variety	1

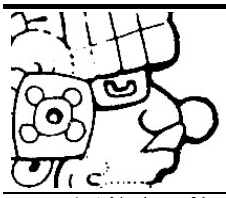
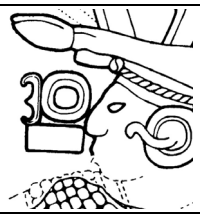
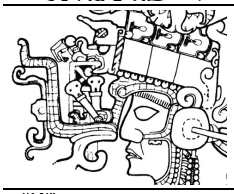
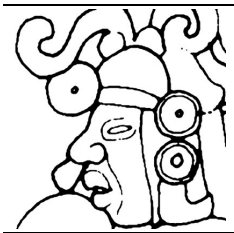
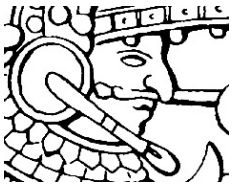
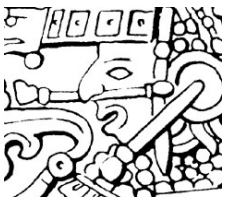
No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2123.	2 round	2Rf	touching the nose	humanlike head	Orange(?)-ware cylindrical tripod. There are three appliquéd faces on the feet of the vase with similar motifs.
2124.	2 round	2Rf	touching the nose	humanlike head	
2125.	2 round	2Rf	touching the nose	humanlike head	
2126.	2 round	2Rf	touching the nose	humanlike head	
2127.	2 round	2Rf	touching the nose	deity?	Polished black ware (squat) tripod bowl with cover.
2128.	unc.	unc.	touching the nose	monkey / Monkey Scribe	Fluted vase.
2129.	unc.	unc.	touching the nose	monkey / Monkey Scribe	
2130.	2 round	2Rp	touching the nose	Waterlily Jaguar	
2131.	unc.	unc.	touching the nose/ muzzle	zoomorph	The motif seems to be a feather (compare to the motif at the end of the tail). Note also and the 2-part motif above the head of the creature.
2132.	round	ab	touching the nose	deity head: (headdress)	
2133.	unc.	unc.	touching the nose	deity head: head of the Jaguar God of the Underworld	
2134.	round?	round	touching the nose / nostrils	deity: Chaahk	Note also the round ab-type motifs on both sides of the head and compare them to the lower ear assemblage element.
2135.	round	round	touching the nose	human figure?	
2136.	2 bones	BO3	touching the nostrils	cervine dragon	See also the drawing of the vase (by Sandor Darvas) in the same volume (SG, Fig. 142, p. 125).
2137.	unc.	unc.	touching the nose	humanlike figure: Ju'n Ajaw?	See also the drawing of the vase (by Sandor Darvas) in the same volume (SG, Fig. 182, p. 168).
2138.	unc.	unc.	touching the nose	humanlike figure: Yax B'ahlam?	
2139.	2 round	2Ro	touching the nose	humanlike figure	(Burial 10, Tikal; Manik Complex [ca. AD 250-550]) Description of the vessel provided by Culbert (1993): "Top: Stuccoed over Positas Modeled, apron cover with effigy handle. Bottom: stuccoed over Balanza Black, cylindrical tripod: straight-side variety. Almost certainly a local Tikal type. All surfaces polished black except for effigy head, feet, inside of cover and exterior base. Feet painted matte red on front and sides, perhaps post-fire; no modeling or carving of feet; large square vent on inside surface. Head probably mold-made; details added by appliqué. Stucco added to all exterior surfaces except effigy head and feet. Relatively simple color schemes for designs; in areas where underlying white stucco coat used for design, overlying stucco layers cut away."
2140.	2 round	2Rf	touching the nose	humanlike figure	(Burial 10, Tikal; Manik Complex [ca. AD 250-550]) Description of the vessel provided by Culbert (1993): (adapted from the descriptions of vessels 20a and 20b) "Top: San Clemente Gouged-incised, apron cover with effigy handle. Bottom: San Clemente Gouged-incised, cylindrical tripod: straight-side variety. Color predominantly orange. Gouged-incising post-slip, pre-polish. Two medallions on tripod and on cover. Gouges and incisions filled with white; since lime from surrounding earth tends to accumulate in incisions, however, it is difficult to be sure that filling was intentional. Effigy head shows traces of post-fire painting in red, white and yellow. Cover has a downturned edge like most apron covers. Feet unslipped, single irregular perforation in rear. Exterior of feet seems worn. Effigy head has added nose plugs."
2141.	2 round	2Rf	touching the nose	humanlike figure	(Burial 22, Tikal; Manik Complex [ca. AD 250-550]) Description of the vessel provided by Culbert (1993): "Top: Positas Modeled, scutate cover with effigy handle. Bottom: Balanza Black, basal flange bowl: high-side variety. Handle has headdress(?) and hair represented by pellets […] Bowl shows evidence of wear on exterior base."

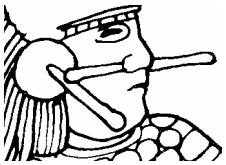
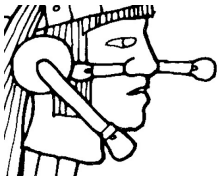
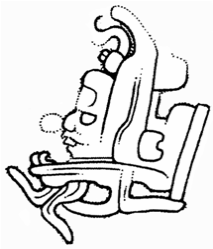
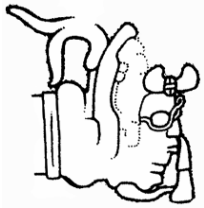
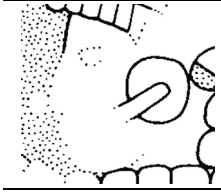
Source:	PR:	RS/TN/NP:	ST:	VS:	M:	PD:	T:V:	NF:
TRC050e	TIK		Red and black on orange with stucco remains	TD	C	LC1	Saxche Orange Polychrome	1 (4)
TRC078a1	TIK		Red and black on orange	TD	C	LC2	Palmar Orange-polychrome: Variety Unspecified	5?
TRC145a	TIK		Molded-carved	BV with pedestal	C	LC3	Sahcaba Molded-carved: Variety Unspecified	6 (12)

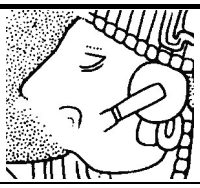
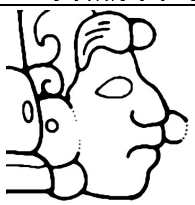
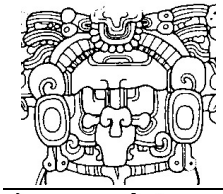
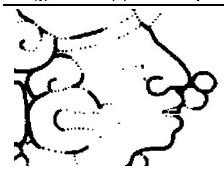
No:	Typology (b/n):		Position:	Agent (b/n):	NB:
2142.	round	round	front of the nose	human head	(Burial 195, Tikal; Ik Complex [ca. AD 550-700]) Description of the vessel provided by Culbert (1993): "Partially stuccoed over Saxche Orange Polychrome, lateral-flange tripod plate. Orange background […]; two shades of red […]. Stucco that was painted pale green covered bands of red and black that border the glyph band on the interior, but did not cover the design. Textile impressions in stucco. Rudimentary ring base reminiscent of Manik."
2143.	sc	sc2	front of the nose	humanlike figure: Maize God	(Burial 147, Tikal; Imix Complex [ca. AD 700-850]) Description of the vessel provided by Culbert (1993): "Palmar Orange Polychrome, tripod plate with beveled lip. Orange background color on interior […]; red bar design on exterior wall. Central base design of dancing figure is more typical of Ik Complex than of Imix Complex."
2144.	unc.	unc.	touching the nose	humanlike figure	(Problematical Deposit 133, Tikal; Eznab Complex [ca. AD 850-950]) Description of the vessel provided by Culbert (1993): "Sahcaba Modeled-carved, barrel with pedestal base. Orange slip both inside and outside; molded design panels on exterior."
2145.	unc.	unc.	touching the nose	humanlike figure	
2146.	unc.	unc.	touching the nose	humanlike figure	
2147.	unc.	unc.	touching the nose	humanlike figure	

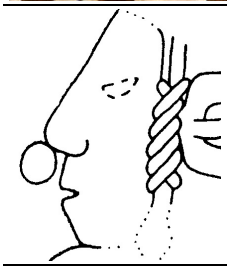
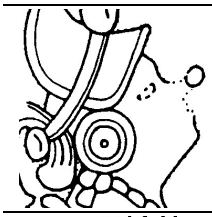
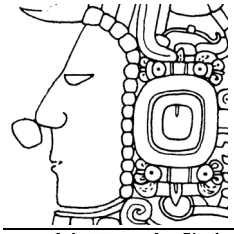
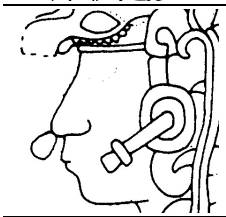
APPENDIX D: AN ILLUSTRATED SAMPLE CATALOG OF NASAL MOTIFS IN MONUMENTAL ART

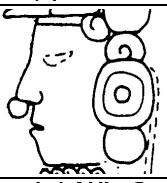
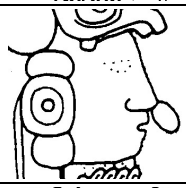
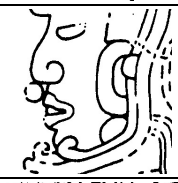
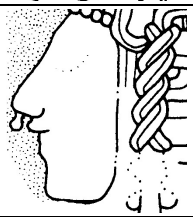
NB: The dating of the monuments is an approximation based on style, on archaeological data, and on hieroglyphic information. The estimated Long Count dates for the monuments are shown in k'atun intervals.

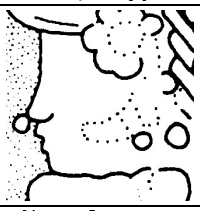
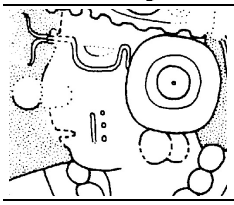
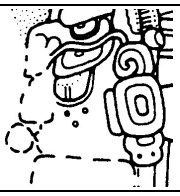
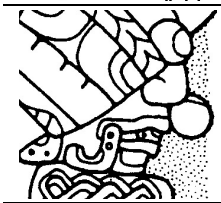
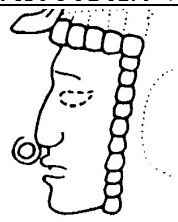
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Abaj Takalik ABJ	Stela 2	Adapted after a drawing by James Porter in Smith 1984: Fig. 45a	round	round	touching the nose	humanlike figure		Date: 7.16.?.?.? Monument: 7.17.0.0.0	
	Aguateca AGT	Stela 2	Adapted after Graham 1967: Fig. 5	unc.	unc.	touching the nose	human figure	Ruler 3	(Last) date: 9.15.4.6.11 Monument: 9.16.0.0.0	Cf. DPL St. 16
	Aguateca AGT	Stela 7	Adapted after Graham 1967: Fig. 17	ds	ds	front of the nose	human figure	Tahn? Te' K'inich	(Last) date: 9.18.0.0.0 Monument: 9.18.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Bonampak BPK	Stela 1	Adapted after Mathews 1980: p. 62	sc w/f	sc w/f	touching the nose	deity head	(shield?)	(Last) date: 9.17.10.0.0? Monument: 9.18.0.0.0	
	El Baul BUL	Stela 1	Schele and Miller 1986: Fig. 8, p. 27	round	oval	touching the nose	human head		Date: 7.19.15.7.12 Monument: 8.0.0.0.0	
	Chichen Itza CHN	Wooden Lintel, Temple of the Jaguars	Sharer 1994: Fig. 14.24, p. 660	nb	nb-BO1	through the nose?	human figure		Monument: Early Postclassic	See also chapter 4.2.5 to compare the images with dragon snout motifs attached to the nose bars.
	Chichen Itza CHN	Wooden Lintel, Temple of the Jaguars	Sharer 1994: Fig. 14.24, p. 660	nb	nb-BO1 / nb-BO3	through the nose?	human figure		Monument: Early Postclassic	See also chapter 4.2.5 to compare the images with dragon snout motifs attached to the nose bars.

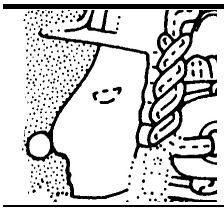
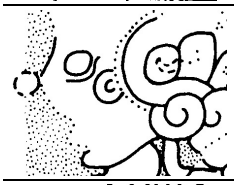
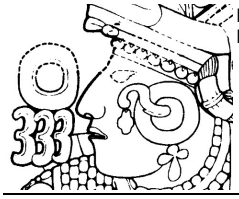
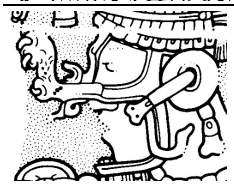
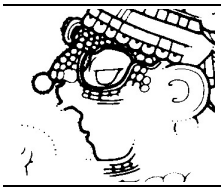
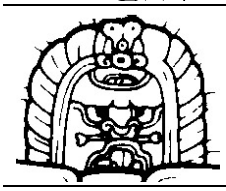
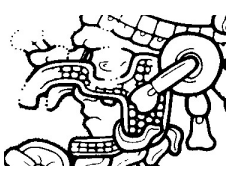
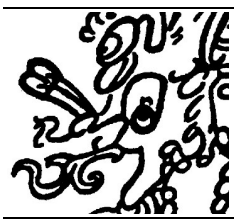
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Chichen Itza CHN	Great Ballcourt wall	Schele and Miller 1986: Fig. VI.3, p. 244	nb	nb-BO4	through the nose	human figure		Monument: 10.2.0.0.0	Date based on the proposed dedication date (11 Kimi 14 Pax 10.1.15.3.6) of the Great Ballcourt (Wren 1991: 56)
	Chichen Itza CHN	Great Ballcourt wall	Schele and Miller 1986: Fig. VI.3, p. 244	nb	nb-BO1	through the nose	human figure		Monument: 10.2.0.0.0	Date based on the proposed dedication date (11 Kimi 14 Pax 10.1.15.3.6) of the Great Ballcourt (Wren 1991: 56)
	Coba COB	Stela 1: Back	Adapted after Graham and von Euw 1997: p. 22	round	round	touching the nose	deity head		(Last) date: 9.13.10.5.13 Monument: ca. 9.14.0.0.0	Image rotated 43 degrees CCW.
	Coba COB	Stela 1: Back	Adapted after Graham and von Euw 1997: p. 22	sc w/f	sc w/f	touching the nose	deity head		(Last) date: 9.13.10.5.13 Monument: ca. 9.14.0.0.0	Image rotated 58 degrees CCW.
	Coba COB	Stela 4: Front	Adapted after Graham and von Euw 1997: p. 31	sc w/f	sc w/f	touching the nose	deity head		Monument: ca. 9.11.0.0.0	Image rotated 42 degrees CCW.
	Coba COB	Stela 5: Front	Adapted after Graham and von Euw 1997: p. 33	sc w/f	sc w/f	touching the nose	deity head		Monument: ca. 9.12.0.0.0	Image rotated 47 degrees CCW.
	Coba COB	Stela 6: Front	Graham and von Euw 1997: p. 37	round?	round?	touching the nose?	human figure		Date: 9.9.10.0.0 Monument: 9.10.0.0.0	

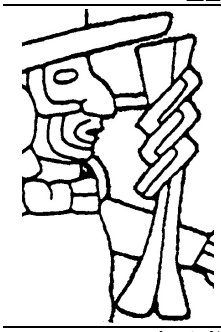
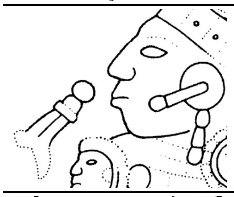
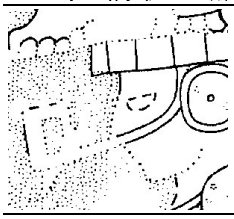
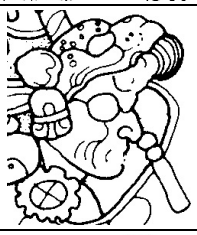
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Coba COB	Stela 20: Front	Adapted after Graham and von Euw 1997: p. 61	round?	round?	touching the nose?	human figure		Date: 9.17.10.0.0 Monument: 9.18.0.0.0	
	Coba COB	Stela 20: Front	Adapted after Graham and von Euw 1997: p. 61	sc w/f	sc w/f	touching the nose	deity head		Date: 9.17.10.0.0 Monument: 9.18.0.0.0	Image rotated 50 degrees CCW.
	Copan CPN	Altar L	Fash 1991: Fig. 109, p. 177 (drawing by Barbara Fash)	sc?	sc?	touching the nose	human figure	Ukit To'k'	Date: 9.19.11.14.5 Monument: 10.0.0.0.0	
	Copan CPN	Altar L	Fash 1991: Fig. 109, p. 177 (drawing by Barbara Fash)	round	oval	touching the nose	human figure	Yax Pahsaj Chan Yo'aat	Date: 9.19.11.14.5 Monument: 10.0.0.0.0	
	Copan CPN	Stela 2	Fash 1991: Fig. 58, p. 105 (drawing by Barbara Fash)	round	round	touching the nose	human head	(belt ornament)	9.11.0.0.0	
	Copan CPN	Stela C (east)	Fash 1991: Fig. 68, p. 113 (drawing by Barbara Fash)	2 bones	BO2	touching the nostrils	deity head	(belt ornament)	Monument: ca. 9.14.0.0.0	
	Copan CPN	Motmot capstone	Martin and Grube 2000: 194 (drawing by Barbara Fash)	2 round	2Rp	touching the nose	human figure	Yax K'uk' Mo'	Monument: ca. 9.0.0.0.0	
	Copan CPN	Motmot capstone	Martin and Grube 2000: 194 (drawing by Barbara Fash)	2 round?	2Ro	touching the nose	human figure	K'inich Popol Jol	Monument: ca. 9.0.0.0.0	
	Copan CPN	Ballcourt A-IIb marker (right)	Fash 1991: Fig. 69, p. 114 (drawing by Barbara Fash)	round w/f	round w/f	touching the nose	deity		Monument: ca. 9.15.0.0.0	

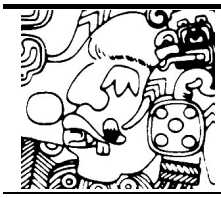
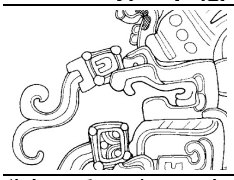
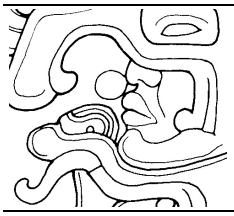
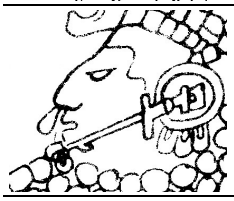
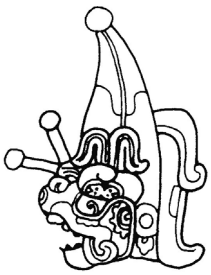
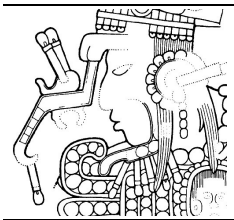
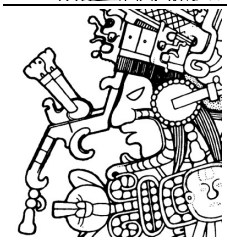
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Copan CPN	Str. 9N-82C 1st	Fash 1991: Fig. 101, p. 164 (drawing by Barbara Fash)	ds	ds	touching the nose	deity	God N (Pawah-tuun)	Monument: ca. 9.18.0.0.0	
	Copan CPN	Cornice Panel, Temple 11	Schele and Miller 1986:	round	oval	touching the nose	human figure	Yax Pahsaj Chan Yo(p)aat	Monument: 9.17.0.0.0	
	Caracol CRC	Stela 1: front	Beetz and Satterth-waite 1981: Fig. 1 (drawing by Carl Beetz)	round	round	touching the nose	human figure	Yajaw Te' K'inich II	Date: 9.8.0.0.0 Monument: 9.8.0.0.0	
	Caracol CRC	Stela 1: front	Beetz and Satterth-waite 1981: Fig. 1 (drawing by Carl Beetz)	round	round	touching the nose	humanlike figure		Date: 9.8.0.0.0 Monument: 9.8.0.0.0	
	Caracol CRC	Stela 1: front	Beetz and Satterth-waite 1981: Fig. 1 (drawing by Carl Beetz)	round	round	touching the nose	dwarf		Date: 9.8.0.0.0 Monument: 9.8.0.0.0	
	Caracol CRC	Stela 1: front	Beetz and Satterth-waite 1981: Fig. 1 (drawing by Carl Beetz)	round	round	touching the nose	human head	belt ornament	Date: 9.8.0.0.0 Monument: 9.8.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	human figure	Knot Ajaw	Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	oval	touching the nose	humanlike head		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	

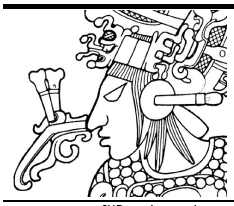
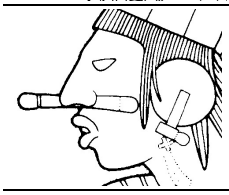
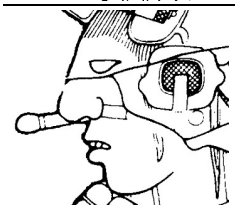
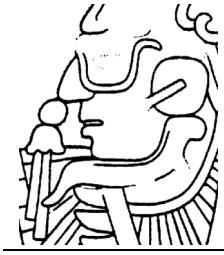
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	oval	touching the nose	humanlike head		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	humanlike head	(belt ornament)	Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	oval	touching the nose	humanlike head	(belt ornament)	Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	oval	touching the nose	humanlike figure		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	humanlike figure		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	dwarf		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	humanlike head	(belt ornament)	Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	humanlike head		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 5: front	Beetz and Satterth-waite 1981: Fig. 6a (drawing by Carl Beetz)	round	round	touching the nose	humanlike head		Date: 9.9.0.0.0 Monument: 9.9.0.0.0	
	Caracol CRC	Stela 6: Front	Beetz and Satterth-waite 1981: Fig. 7a (drawing by Carl Beetz)	round?	oval?	touching the nose	human figure	Knot Ajaw	Date: Monument: 9.9.0.0.0	

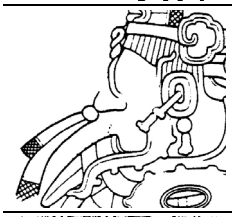
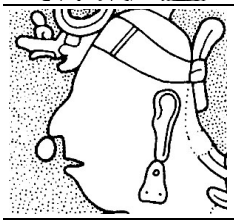
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Caracol CRC	Stela 6: Front	Beetz and Satterth-waite 1981: Fig. 7a (drawing by Carl Beetz)	round	round	touching the nose	deity head			
	Caracol CRC	Stela 6: Front	Beetz and Satterth-waite 1981: Fig. 7a (drawing by Carl Beetz)	round	round	touching the nose	human head	(belt ornament)		
	Caracol CRC	Stela 6: Front	Beetz and Satterth-waite 1981: Fig. 7a (drawing by Carl Beetz)	round	round	touching the nose	dwarf?			
	Caracol CRC	Stela 6: Back	Beetz and Satterth-waite 1981: Fig. 8 (drawing by Carl Beetz)	round	round	touching the nose	human figure	Yajaw Te' K'inich II	Date: Monument: 9.9.0.0.0	
	Caracol CRC	Stela 6: Back	Beetz and Satterth-waite 1981: Fig. 8 (drawing by Carl Beetz)	round	round	touching the nose	humanlike head			
	Caracol CRC	Stela 6: Back	Beetz and Satterth-waite 1981: Fig. 8 (drawing by Carl Beetz)	round	oval	touching the nose	humanlike head			
	Caracol CRC	Stela 6: Back	Beetz and Satterth-waite 1981: Fig. 8 (drawing by Carl Beetz)	round	round	touching the nose	deity head			
	Caracol CRC	Stela 6: Back	Beetz and Satterth-waite 1981: Fig. 8 (drawing by Carl Beetz)	round	round	touching the nose	deity head			
	Caracol CRC	Stela 14: front	Beetz and Satterth-waite 1981: Fig. 14 (drawing by Virginia Greene)	round	disc	touching the nose	human figure	Yajaw Te' K'inich II	Date: 9.6.0.0.0 Monument: 9.6.0.0.0	

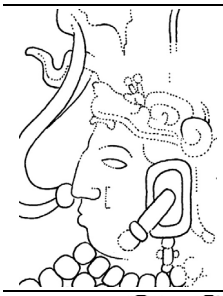
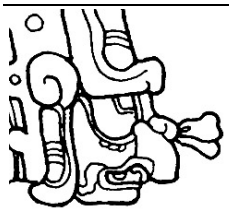
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Caracol CRC	Stela 16: Front	Beetz and Satterth-waite 1981: Fig. 15 (drawing by Carl Beetz)	round	round	touching the nose	human figure	K'an I	Date: 9.5.0.0.0 Monument: 9.5.0.0.0	
	Caracol CRC	Stela 16: Front	Beetz and Satterth-waite 1981: Fig. 15 (drawing by Carl Beetz)	round	round	touching the nose	humanlike head		Date: 9.5.0.0.0 Monument: 9.5.0.0.0	
	Caracol CRC	Conchita Capstone	An unpublished drawing by Nikolai Grube	unc.	unc.	front of the nose (touching the upper lip)	human figure			4 Ajaw 8 Sak?
	Dos Pilas DPL	Stela 2*	Modified after Graham 1967: Fig. 7	unc.	unc.	touching the nose	human figure	Itzamnaaj K'awiil	(Last) date: 9.15.4.6.11 Monument: 9.16.0.0.0	*Stela 16 in Graham 1967.
	Dos Pilas DPL	Stela 11	Houston 1993: Fig. 3-27, p. 93	unc.	unc.	touching the nose	human figure	Itzamnaaj K'awiil	Date: 9.14.5.0.0 Monument: 9.15.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Dos Pilas DPL	Stela 14	Houston 1993: Fig. 3-24, p. 91	round	round	front of the nose?	human figure	Itzamnaaj K'awiil	Date: 9.14.0.0.0 Monument: 9.14.0.0.0	
	Dos Pilas DPL	Stela 14	Houston 1993: Fig. 3-24, p. 91	2 bones	BO2	touching the nose	deity head		Date: 9.14.0.0.0 Monument: 9.14.0.0.0	
	Dos Pilas DPL	Stela 15	Houston 1993: Fig. 3-25, p. 91	ds	ds	touching the nose	human figure	Itzamnaaj K'awiil	(Last) date: 9.14.10.4.0 Monument: 9.15.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Ek Balam EKB	Capstone 6	Grube, Lacadena, and Martin 2003: II-16 (drawing by Alfonso Lacadena)	2 bones	BO1	touching the nostrils	deity	K'awiil	Date: 9.17.12.5.15 Monument: 9.18.0.0.0	

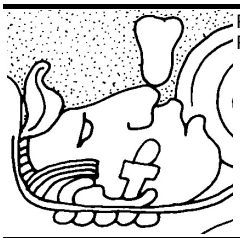
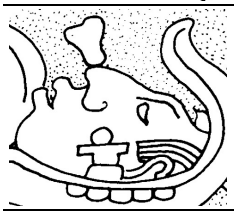
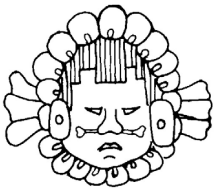
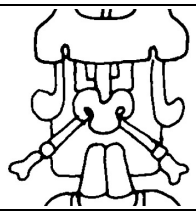
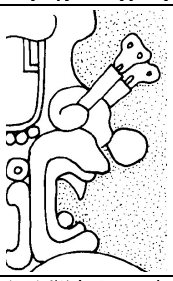
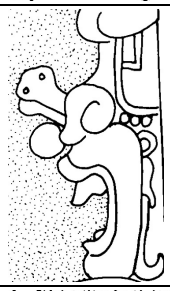
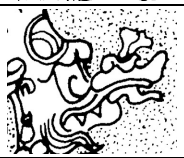
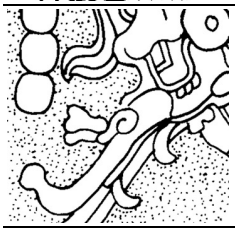
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Ek Balam EKB	Capstone 15	Grube, Lacadena, and Martin 2003: II-26 (drawing by Alfonso Lacadena)	sc w/f	sc w/f	front of the nose	humanlike figure	Maize God	Monument: 9.18.0.0.0	
	Itzimte ITZ	Stela 6	Grube, Lacadena, and Martin 2003: II-78 (drawing by Ian Graham)	3 knots w/f	3 knots w/f	touching the nose	human figure?		Date: 10.4.1.0.0 Monument: 10.5.0.0.0	
	Ixkun IXK	Stela 1	Adapted after Graham 1980: 2:139 (CMHI 2:3) (drawing by Ian Graham)	sc w/f	sc w/f	front of the nose	human figure		Date: 9.18.0.0.0 Monument: 9.18.0.0.0	
	Ixlu IXL	Stela 1	Jones and Satterth-waite 1982: Fig. 80 (drawing by William R. Coe)	ds	ds	touching the nose	human figure		Date: 10.1.10.0.0 Monument: 10.2.0.0.0	
	Ixlu IXL	Stela 2	Schele and Miller 1986: Fig. IV.2, p. 181	unc.	unc.	touching the nose	deity	Paddler God (Jaguar Paddler)	Monument: ca. 10.1.0.0.0	
	Ixlu IXL	Stela 2	Schele and Miller 1986: Fig. IV.2, p. 181	unc.	unc.	through the nose	deity	Paddler God (Stingray Paddler)	Monument: ca. 10.1.0.0.0	(Integral element of the Stingray Paddler)
	Ixlu IXL	Stela 2	Schele and Miller 1986: Fig. IV.2, p. 181	unc.	unc.	touching the nose	human figure	ancestor?	Monument: ca. 10.1.0.0.0	
	Jimbal JMB	Stela 1	Jones and Satterth-waite 1982: Fig. 78 (drawing by William R. Coe)	nb	nb-BO4	through the nose	human figure		Date: 10.2.10.0.0 Monument: 10.3.0.0.0	

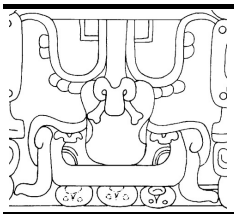
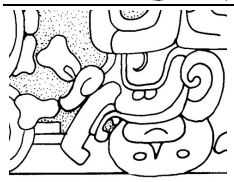
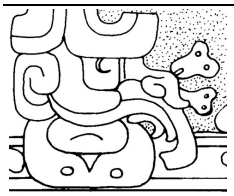
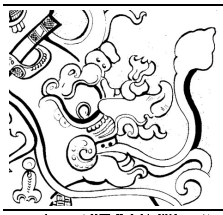
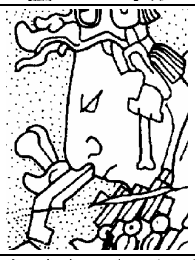
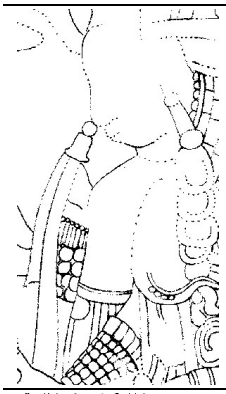
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Kaminaljuyu KJU	Stela 10	Parsons 1986: Fig. 175 (drawing by Guillermo Grajeda Mena)	round	round	front of the nose	deity		Monument: Late Preclassic	
	Kaminaljuyu KJU	Stela 10	Parsons 1986: Fig. 175 (drawing by Guillermo Grajeda Mena)	round	disc	touching the nose?	human figure?		Monument: Late Preclassic	
	Kaminaljuyu KJU	Stela 11	Schele and Miller 1986: Fig. II.2, p. 109	unc.	unc.	touching the nostrils	zoomorphic head		Monument: Late Preclassic	
	Kaminaljuyu KJU	Stela 11	Schele and Miller 1986: Fig. II.2, p. 109	round	round	touching the nose	human head		Monument: Late Preclassic	
	Lacanha LAC	Stela 7	Blom and Duby 1957: Fig. 68, p. 164	round	oval	touching the nose	human figure		Date: 9.8.0.0.0 Monument: 9.8.0.0.0	
	Lamanai LMN	Stela 9	Reents-Budet 1988: Fig. 1 & Taube 1988: Fig 15f	2 bones	BO1	touching the nostrils	deity head	Jester God head		
	Machaquila MQL	Stela 2	Adapted after Graham 1967: Fig. 44	ds	ds	front of the nose	human figure	Aj Ho' …?	(Last) date: 9.19.0.0.0 Monument: 9.19.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Machaquila MQL	Stela 3	Adapted after Graham 1967: Fig. 49	ds	ds	touching the nose	human figure		(Last) date: 9.19.5.11.0 Monument: 10.0.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.

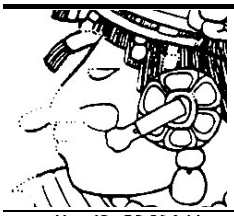
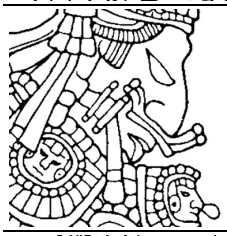
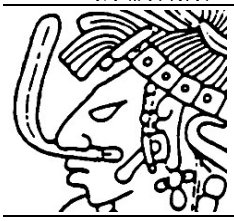
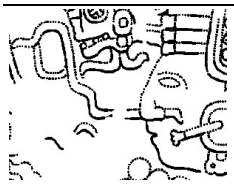
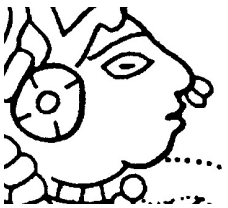
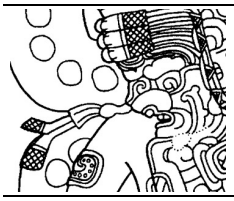
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Machaquila MQL	Stela 4	Adapted after Graham 1967: Fig. 51	ds	ds	touching the nose	human figure		(Last) date: 9.19.10.12.0 Monument: 10.0.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Machaquila MQL	Stela 5	Adapted after Graham 1967: Fig. 53	nb	nb-BO1	through the nose	human figure		Last) date: 10.0.10.17.0 Monument: 10.1.0.0.0	
	Machaquila MQL	Stela 6	Adapted after Graham 1967: Fig. 55	nb	nb-BO1	through the nose	human figure		Last) date: 10.0.5.16.0 Monument: 10.1.0.0.0	
	Machaquila MQL	Stela 7	Adapted after Graham 1967: Fig. 57	ds	ds	touching the nose	human figure		Date: 10.0.0.14.15 Monument: 10.1.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Machaquila MQL	Stela 8	Adapted after Graham 1967: Fig. 59	ds	ds	touching the nose	human figure		(Last) date: 9.19.15.13.0 Monument: 10.0.0.0.0	See the discussion on nasal motifs vs. abbreviated masks in chapter 4.2.5.
	Mayapan MYP	Stela 1	Adapted after a drawing by Linda Schele in Martin and Grube 2000: 228	unc.	unc.	touching the nose	deity		Date: 10.18.0.0.0 Monument: 10.18.0.0.0	
	Naranjo NAR	Stela 8	Adapted after Graham and von Euw 1975: 2:27 (CMHI 2:1)	round w/f	round w/f	touching the nose	human figure (f)		Date: 9.18.9.14.3 Monument: 9.19.0.0.0	
	Naranjo NAR	Stela 11	Adapted after Graham and von Euw 1975: 2:33 (CMHI 2:1)	sc w/f	sc w/f	touching the nose	human figure	Itzamnaaj K'awiil?	Date: 9.17.6.15.3? Monument: 9.18.0.0.0	

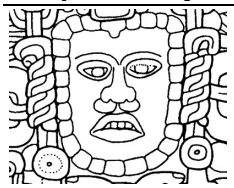
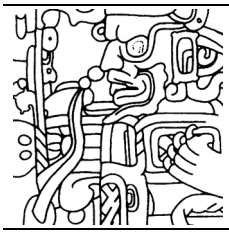
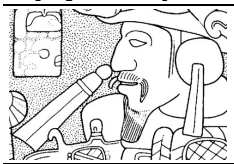
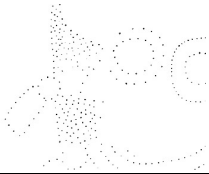
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Naranjo NAR	Stela 13	Adapted after Graham and von Euw 1975: 2:37 (CMHI 2:1)	round w/f	round w/f	touching the nose	human figure	K'ahk' Ukalaw Chan Chaahk	Date: 9.17.10.0.0 Monument: 9.18.0.0.0	
	Naranjo NAR	Stela 20	Adapted after Graham and von Euw 1975: 2:51 (CMHI 2:1)	round w/f	round w/f	touching the nose	deity head		Date: 9.15.15.3.16 Monument: 9.16.0.0.0	
	Naranjo NAR	Stela 21	Adapted after a drawing by Ian Graham in Graham and von Euw 1975: 2:53 (CMHI 2:1)	round w/f	round w/f	touching the nose	human figure	K'ahk' Tihliw Chan Chaahk	Date: 9.13.14.4.2 Monument: 9.14.0.0.0	
	Naranjo NAR	Stela 25	Graham 1978: 2:69 (CMHI 2:2) (drawing by Eric von Euw)	round	round	touching the nose	human figure		Date: ? Monument: ca. 9.7.0.0.0	
	Naranjo NAR	Stela 28	Graham 1978: 2:75 (CMHI 2:2) (drawing by Eric von Euw)	round w/f	round w/f	touching the nose	human figure	K'ahk' Tihliw Chan Chaahk	Date: 9.14.8.0.0 Monument: 9.15.0.0.0	The nasal motif is barely visible in the drawing but it can be quite securely designated as a round w/f-type design.
	Naranjo NAR	Stela 30	Graham 1978: 2:79 (CMHI 2:2) (drawing by Ian Graham)	3 knots w/f	3 knots w/f	touching the nose	human figure	K'ahk' Tihliw Chan Chaahk	Date: 9.14.3.0.0 Monument: 9.15.0.0.0	
	Naranjo NAR	Stela 33	Graham 1978: 2:87 (CMHI 2:2) (drawing by Ian Graham)	3 knots w/f	3 knots w/f	front of (below) the nose	human figure	K'ahk' Ukalaw Chan Chaahk	Date: 9.17.10.0.0 Monument: 9.18.0.0.0	

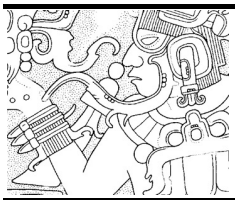
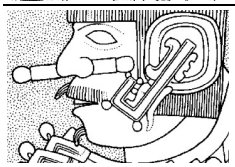
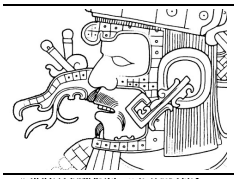
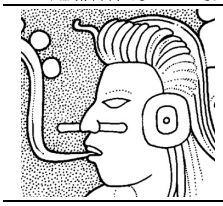
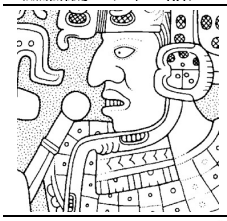
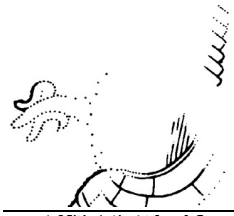
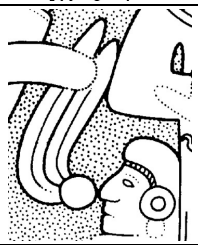
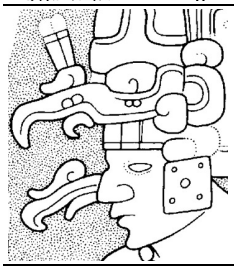
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Nakbe NKB	Stela 1	Adapted after a drawing by Richard Hansen in Sharer 1994: Fig. 3.5	round	round	touching the nose	deity		Late Preclassic	
	Nakbe NKB	Stela 1	Adapted after a drawing by Richard Hansen in Sharer 1994: Fig. 3.5	round	round	touching the nose	deity		Late Preclassic	
	Naachtun NCT	Stela 9	Reese-Taylor, Mathews, Zender, and Arredondo Leiva n.d. (drawing by Marc Zender)	round w/f	round w/f	touching the nose	human figure		Monument: 9.15.0.0.0	
	Nimli Punit NMP	Stela 1	Wanyerka 2003: Fig. 14 (drawing by John Mont-gomery)	und.	und.	touching the nose	human figure		Date: 9.15.10.0.0 Monument: 9.16.0.0.0	
	Palenque PAL	Temple of the Inscriptions, Sarco-phagus lid	Schele and Miller 1986: Pl. 111, p. 282 (drawing by Merle Greene Robertson)	sc	ab	touching the nose	human figure	K'inich Janaahb' Pakal I	(Last) date: 9.12.11.5.18 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Sun Tablet	Adapted after Robertson 1991: Fig. 95	sc	sc1	touching the nose	deity	God L	Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Sun Tablet	Adapted after Robertson 1991: Fig. 95	sc	sc1	touching the nose	deity	God M	Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Sarco-phagus (side)	Adapted after Schele and Miller 1986: Fig. I.3i	sc (2)	sc (2)	touching the nostrils	deity head	Jester God (head-dress)	Monument: 9.13.0.0.0	

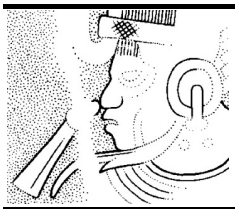
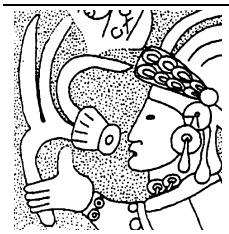
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	sc	sc2	touching the nose	human head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	sc	sc2	touching the nose	human head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2nm	2nm-BO2	both sides of the nose	human head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO3	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO3	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO3	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO2	touching the nostrils	deity	Jester God	Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO2	touching the nostrils	deity	Principal Bird Deity	Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	

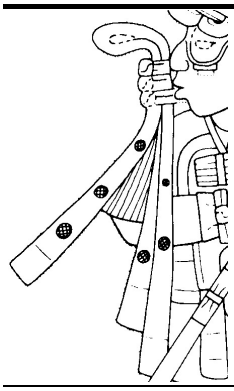
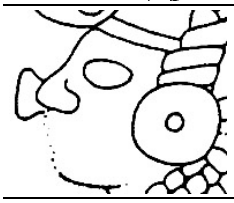
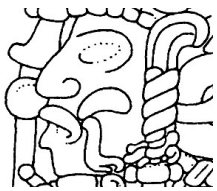
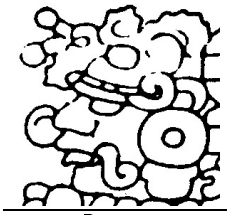
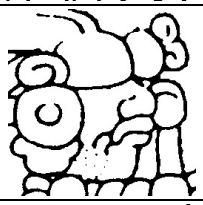
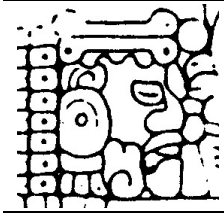
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	2 bones	BO2	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	sc (2)	ab (2)	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	sc (2)	ab (2)	touching the nostrils	deity head		Last Date: 9.13.10.0.0 Monument: 9.13.0.0.0	
	Palenque PAL	Creation Stone (right cartouche)	Robertson 1991: Fig. 268	sc (2)	sc2 (2)	touching the nostrils	deity	Chak Xib' Chaahk?	Monument: ca. 9.15.0.0.0?	
	Palenque PAL	Temple of the Foliated Cross, Northern outer wall of the sanctuary (Bodega No. 115)	Schele and Mathews 1979: No. 301 (drawing by Linda Schele)	ds	ds	touching the nose	human head	(belt ornament)	Monument: 9.13.0.0.0	See also Robertson 1991: Fig. 164.
	Piedras Negras PNG	Stela 5	Montgomery n.d. (File No. JM05252, drawing by John Mont-gomery)	sc w/f	sc w/f	touching the nose	human figure	K'inich Yo'nal Ahk	(Last) date: 9.14.5.0.0 Monument: 9.15.0.0.0	
	Piedras Negras PNG	Stela 5	Montgomery n.d. (File No. JM05252, drawing by John Mont-gomery)	sc w/f	sc w/f	touching the nose	human figure		(Last) date: 9.14.5.0.0 Monument: 9.15.0.0.0	

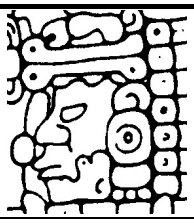
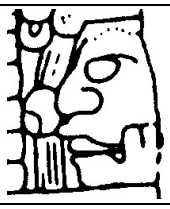
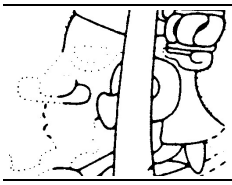
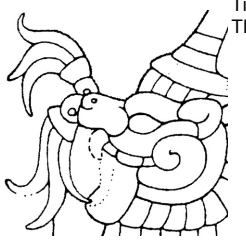
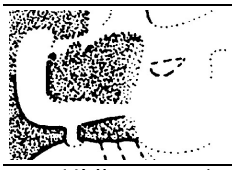
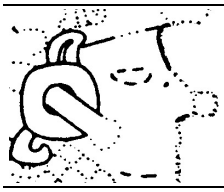
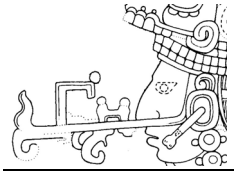
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	El Peru PRU	Stela 34	Montgomery 1998	2nm	2nm-oval	touching the nose	human figure (f)		(Last) date: 9.13.0.0.0 Monument: 9.13.0.0.0	
	La Pasadita PSD	Lintel 2	Schele and Miller 1986: Fig. III.4, p. 137 (drawing by Linda Schele)	nb	nb-unc.	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.15.0.0 Monument: 9.17.0.0.0	
	La Pasadita PSD	Lintel 2	Schele and Miller 1986: Fig. III.4, p. 137 (drawing by Linda Schele)	round	oval	touching the nose	human head	(belt ornament)	Date: 9.16.15.0.0 Monument: 9.17.0.0.0	
	La Pasadita PSD	Lintel 3	Schele 1991a: 182	nb w/f	nb w/f	touching the nose	human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III)	Monument: ca. 9.18.0.0.0	
	Pusilha PUS	Stela C	Wanyerka 2003: Fig. 44 (drawing by John Mont-gomery)	nb	nb-BO4	touching the nose	human figure		Monument: ca. 9.9.0.0.0	
	Pusilha PUS	Stela P	Wanyerka 2003: Fig. 55 (drawing by John Mont-gomery)	nb w/f?	nb w/f?	touching the nose	human figure		Last Date: 9.10.15.0.0 Monument: 9.11.0.0.0	
	Quirigua QRG	Altar L	Looper 2003: Fig. 1.20	2 round	2Ro?	touching the nose	human figure	Ruler 5 / K'awiil Yo'aat	Last Date: 9.11.0.11.0 Monument: 9.12.0.0.0	Fash 1991: Fig. 59, p. 105 (drawing by Barbara Fash)
	Quirigua QRG	Altar O'	Looper 2003: Fig. 6.6	sc w/f	sc w/f	touching the nose	deity		Last date: 9.18.0.0.0 Monument: 9.18.0.0.0	

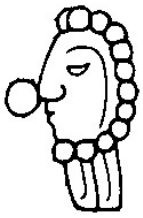
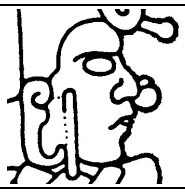
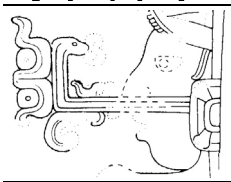
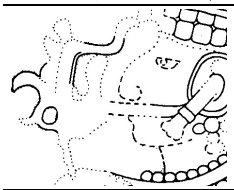
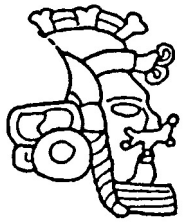
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Quirigua QRG	Zoomorph P	Spinden 1913: Fig. 33a	sc	sc2	touching the nose	human head?			Altar P in Spinden 1913
	Quirigua QRG	Monument 26	Looper 2003: Fig. 1.6	2 round	2Rf	touching the nose	human figure		Last date: 9.2.18.13.10 Monument: 9.3.0.0.0	
	Quirigua QRG	Stela A	Looper 2003: Fig. 5.18	round w/f	round w/f	touching the nose	deity	Ik' Hu'n?	Date: 9.17.5.0.0 Monument: 9.18.0.0.0	
	Quirigua QRG	Stela C	Looper 2003: Fig. 5.17	4pm	4pm	touching the nose	deity	Pax God	Date: 9.17.5.0.0 Monument: 9.18.0.0.0	Maudslay 1974 (1889-1902), Vol. II, Pl. 20 (drawing by Annie Hunter)
	Quirigua QRG	Stela F, north-face basal register	Looper 2003: Fig. 4.17	2nm	2nm-BO2		human figure (torso)		Date: 9.17.0.0.0 Monument: 9.17.0.0.0	
	Quirigua QRG	Stela U: Side I	Looper 2003: Fig. 1.4	2 round	2Ro	touching the nose	deity head		Last Date: 9.2.5.11.0 Monument: 9.3.0.0.0	
	Seibal SBL	Stela 1	Graham 1996: 13 (drawing by Ian Graham)	sc w/f	sc w/f	touching the nose	human figure		Date: 10.2.0.0.0 (?) Monument: 10.2.0.0.0 (?)	
	Seibal SBL	Stela 3	Graham 1996: 17 (drawing by Ian Graham)	nb	nb-BO4	through the nose	human figure		Date: 10.2.5.3.10 (?) Monument: 10.3.0.0.0 (?)	nose bar
	Seibal SBL	Stela 4	Graham 1996: 19 (drawing by Ian Graham	sc?	sc1?	touching the nose	human		Monument: ca. 10.1.0.0.0 (?)	

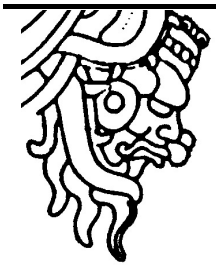
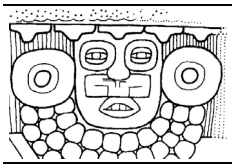
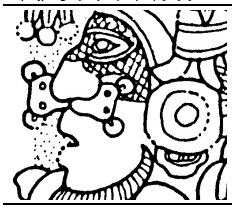
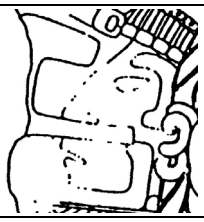
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Seibal SBL	Stela 8	Graham 1996: 27 (drawing by Ian Graham)	sc w/f	sc w/f	touching the nose	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Date: 10.1.0.0.0 Monument: 10.1.0.0.0	
	Seibal SBL	Stela 10	Graham 1996: 32 (drawing by Ian Graham)	nb	nb-BO1	through the nose	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Date: 10.1.0.0.0 Monument: 10.1.0.0.0	Nose bar
	Seibal SBL	Stela 11	Graham 1996: 34 (adapted from the drawing by Ian Graham)	ds	ds	touching the nose	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Last date: 10.1.0.0.0 Monument: 10.1.0.0.0	
	Seibal SBL	Stela 13	Graham 1996: 37 (drawing by Ian Graham)	nb	nb-BO4	through the nose	human figure		Monument: ca. 10.3.0.0.0	Nose bar
	Seibal SBL	Stela 14	Graham 1996: 39 (drawing by Ian Graham)	sc w/f	sc w/f	front of the nose	human figure		Monument: ca. 10.2.0.0.0	
	Seibal SBL	Stela 17	Graham 1996: 45 (adapted from the drawing by Ian Graham)	ds	ds	touching the nose	human figure		Monument: ca. 10.2.0.0.0 (?)	
	Seibal SBL	Stela 17	Graham 1996: 45 (drawing by Ian Graham)	round w/f	round w/f	touching the nose	human head	(belt ornament)	Monument: ca. 10.2.0.0.0 (?)	
	Seibal SBL	Stela 20	Graham 1996: 51 (drawing by Ian Graham)	ds	ds	touching the nose	human figure		Date: 10.3.0.0.0 Monument: 10.3.0.0.0	See also the nasal motif (2 bones) of the deity headdress.

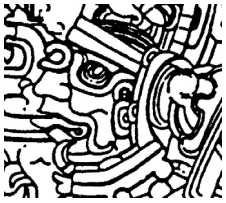
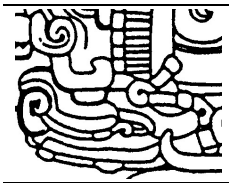
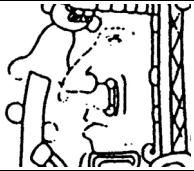
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Seibal SBL	Stela 21	Graham 1996: 53 (drawing by Ian Graham)	sc w/f	sc w/f	touching the nose	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Date: 10.1.0.0.0 (?) Monument: 10.1.0.0.0 (?)	
	Santa Bárbara SBB/SBR*	Column 4	Stanton, Carrillo Sánchez, Ceballos Gallareta, Eberl, Jiménez Alvarez, and Ramos Pacheco 2003: Fig. 8 (drawing by Travis Stanton)	round w/f	round w/f	front of the nose	human figure?		LC2-LC3	See also the nasal motif (2 bones) of the deity headdress.
	Santa Rosa Xtampak SRX	Stela 4	Grube, Lacadena, and Martin 2003: II-78 (drawing by Daniel Graña-Behrens)	sc w/f	sc w/f	front of the nose	human figure?		Date: 10.4.2.0.0 Monument: 10.5.0.0.0	
	Tamarindito TAM	Stela 3	Houston 1993: Fig. 4-5c, p. 101	ds	ds	touching the nose	human figure		Date: ??? Monument: ca. 9.17.0.0.0?	See also the nasal motif (2 bones) of the deity headdress.
	Tikal TIK	Altar 5	Jones and Satterthwaite 1982: Fig. 23 (drawing by William R. Coe)	3 knots w/f	3 knots w/f	touching the nose	human figure	Jasaw Chan K'awiil	Date: 9.13.19.16.9 Monument: 9.14.0.0.0	

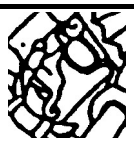
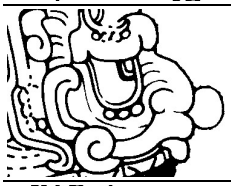
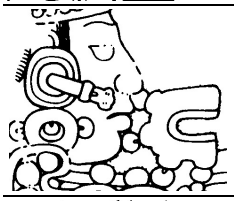
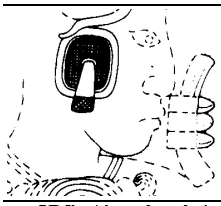
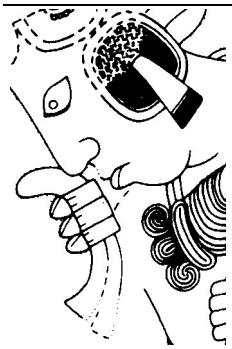
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Altar 5	Jones and Satterth-waite 1982: Fig. 23 (drawing by William R. Coe)	3 knots w/f	3 knots w/f	touching the nose	human figure	(lord from Masul?)	Date: 9.13.19.16.9 Monument: 9.14.0.0.0	
	Tikal TIK	Altar 12	Jones and Satterth-waite 1982: Fig. 59a (drawing by William R. Coe)	unc.	unc.	touching the nose	human figure			
	Tikal TIK	Stela 2: Front	Adapted after a drawing by William R. Coe (in Jones and Satterth-waite 1982: Fig. 2a)	round	round	touching the nose	human figure	K'an Chitam	Monument: ca. 9.2.0.0.0	
	Tikal TIK	Stela 2: Front	Adapted after a drawing by William R. Coe (in Jones and Satterth-waite 1982: Fig. 2a)	round	round	touching the nose	deity head	(pen-dant?)	Monument: ca. 9.2.0.0.0	
	Tikal TIK	Stela 2: Front	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round	round	touching the nose	deity head	(belt ornament)	Monument: ca. 9.2.0.0.0	Note also the nasal motif of the headdress
	Tikal TIK	Stela 2: Front	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round w/f?	round w/f?	touching the nose	deity head	(belt ornament)	Monument: ca. 9.2.0.0.0	
	Tikal TIK	Stela 2: Left side	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round w/f?	round w/f?	touching the nose	deity head		Monument: ca. 9.2.0.0.0	Image rotated 90 degrees clockwise

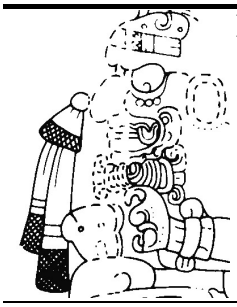
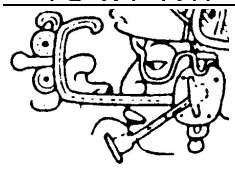
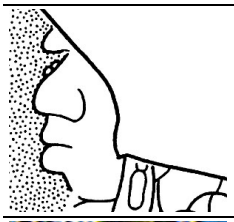
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Stela 2: Right side	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round w/f?	round w/f?	touching the nose	deity head		Monument: ca. 9.2.0.0.0	Image rotated 90 degrees counter-clockwise
	Tikal TIK	Stela 2: Right side	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round	round	touching the nose	human? head		Monument: ca. 9.2.0.0.0	Image rotated 90 degrees counter-clockwise
	Tikal TIK	Stela 2: Right side	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round w/f?	round w/f?	touching the nose	deity head		Monument: ca. 9.2.0.0.0	Image rotated 90 degrees counter-clockwise
	Tikal TIK	Stela 2: Right side	Jones and Satterth-waite 1982: Fig. 2a (drawing by William R. Coe)	round?	round	touching the nose	deity head		Monument: ca. 9.2.0.0.0	Image rotated 90 degrees counter-clockwise
	Tikal TIK	Stela 7: Front	Jones and Satterth-waite 1982: Fig. 11b (drawing by William R. Coe)	nb	nb-BO4	through the nose	human figure	Chak Tok Ich'aak II	Date: 9.3.0.0.0 Monument: 9.3.0.0.0	
	Tikal TIK	Stela 9: Front	Jones and Satterth-waite 1982: Fig. 13b (drawing by William R. Coe)	unc.	unc.	touching the snout/ muzzle	zoomorphic head	(garment append-age)	Monument: 9.2.0.0.0	Doubled sc w/f-type nasal motif (equivalent to 2 bones-type motifs?). Compare the motif also to the nasal motifs on K2027.
	Tikal TIK	Stela 10: Front	Jones and Satterth-waite 1982: Fig. 14b (drawing by William R. Coe)	unc.	unc.	touching the nose	human figure	Kalo'mte' B'ahlam	Date: 9.5.4.5.16 Monument: 9.6.0.0.0	
	Tikal TIK	Stela 13: Front	Jones and Satterth-waite 1982: Fig. 19b (drawing by William R. Coe)	round	round	touching the nose	human figure		Monument:	
	Tikal TIK	Stela 16	Jones and Satterth-waite 1982: Fig. 22 (drawing by William R. Coe)	ds	ds	touching the nose	human figure	Jasaw Chan K'awiil I	Date: 9.14.0.0.0 Monument: 9.14.0.0.0	

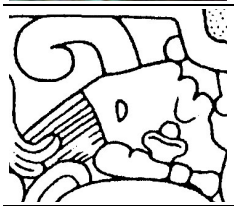
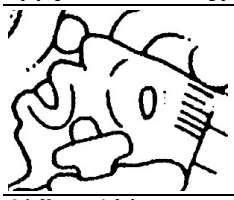
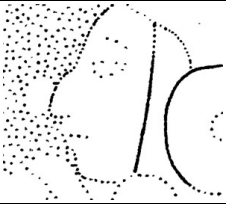
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Stela 16	Jones and Satterthwaite 1982: Fig. 22 (drawing by William R. Coe)	2nm	2nm-oval	touching the nose	human head	(belt ornament)	Date: 9.14.0.0.0 Monument: 9.14.0.0.0	
	Tikal TIK	Stela 16	Jones and Satterthwaite 1982: Fig. 22 (drawing by William R. Coe)	round	round	touching the nose	human head	(knee ornament)	Date: 9.14.0.0.0 Monument: 9.14.0.0.0	
	Tikal TIK	Stela 16	Jones and Satterthwaite 1982: Fig. 22 (drawing by William R. Coe)	round	round	touching the nose	human head	(knee ornament)	Date: 9.14.0.0.0 Monument: 9.14.0.0.0	
	Tikal TIK	Stela 18	Jones and Satterthwaite 1982: Fig. 26a (drawing by William R. Coe)	2 round	2Ro	touching the nose	human head	(belt ornament)	Monument: ca. 8.19.0.0.0	
	Tikal TIK	Stela 20	Jones and Satterthwaite 1982: Fig. 29 (drawing by William R. Coe)	ds	ds	touching the nose	human figure	Yik'in Chan K'awiil	(Last) date: 9.16.0.0.0 Monument: 9.16.0.0.0	
	Tikal TIK	Stela 22	Jones and Satterthwaite 1982: Fig. 33 (drawing by William R. Coe)	ds?	ds?	touching the nose	human figure	Yax Nuun Ayiin II	Date: 9.17.0.0.0 Monument: 9.17.0.0.0	
	Tikal TIK	Stela 29	Jones and Satterthwaite 1982: Fig. 49a (drawing by William R. Coe)	unc.	unc.	touching the nose	human figure		Date: 8.12.14.8.15 Monument: 8.13.0.0.0	Earliest Long Count date in the Maya lowlands 8.12.14.8.15 / 8.12.14.13.15
	Tikal TIK	Stela 29	Jones and Satterthwaite 1982: Fig. 49a (drawing by William R. Coe)	2 round	2Ro	touching the nose	deity head		Date: 8.12.14.8.15 Monument: 8.13.0.0.0	Earliest Long Count date in the Maya lowlands 8.12.14.8.15 / 8.12.14.13.15

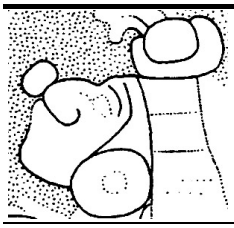
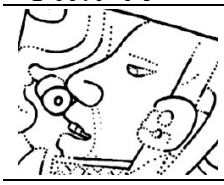
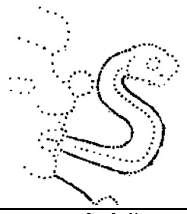
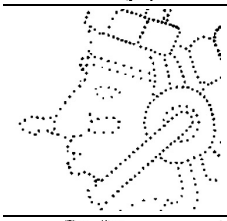
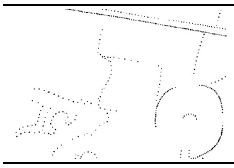
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Stela 29	Jones and Satterth-waite 1982: Fig. 49a (drawing by William R. Coe)	2 round	2Ro	touching the nose	deity head		Date: 8.12.14.8.15 Monument: 8.13.0.0.0	Earliest Long Count date in the Maya lowlands 8.12.14.8.15 / 8.12.14.13.15
	Tikal TIK	Stela 31	Jones and Satterth-waite 1982: Fig. 51c (drawing by William R. Coe)	unc.	unc.	touching the nose	human figure	Sihyaj Chan K'awiil II	(Last) date: 9.0.3.9.18 Monument: 9.1.0.0.0	
	Tikal TIK	Stela 31	Jones and Satterth-waite 1982: Fig. 51c (drawing by William R. Coe)	2 round	2Ro	touching the nose	deity head	belt ornament	(Last) date: 9.0.3.9.18 Monument: 9.1.0.0.0	
	Tikal TIK	Stela 31	Jones and Satterth-waite 1982: Fig. 51c (drawing by William R. Coe)	2 bones	BO1	touching the muzzle	jaguar head?	(belt ornament)	(Last) date: 9.0.3.9.18 Monument: 9.1.0.0.0	
	Tikal TIK	Stela 32	Martin and Grube 2000: 31 (drawing by Simon Martin)	unc.	unc.	touching the nose	human figure	(Human figure wearing Tlaloc insignia)	Monument: ca. 8.18.0.0.0	
	Tikal TIK	Stela 39	Schele 1990: 80	unc.	unc.	touching the nose	human figure	(captive)	Monument: ca. 8.19.0.0.0	The motif appears to be a doubled 3pm-type nasal motif.
	Tikal TIK	Stela 40: Left side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones	BO1	touching the nostrils	deity head	K'awiil (head-dress [name] glyph of Sihyaj Chan K'awiil II)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Front	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	unc.	unc.	touching the nose	human figure	K'an Chitam	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	

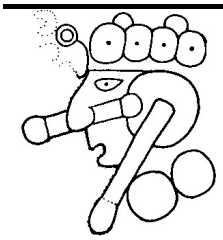
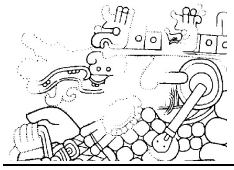
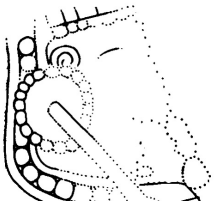
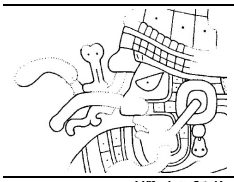
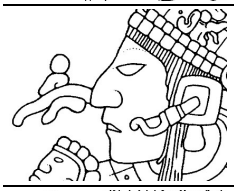
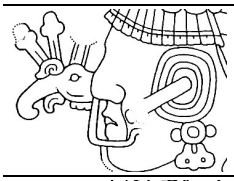
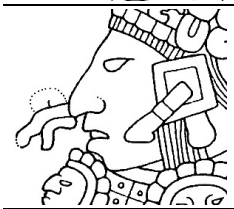
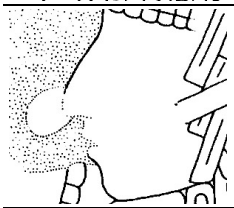
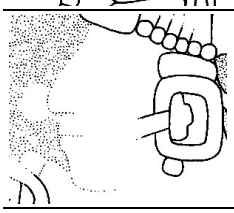
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Stela 40: Front	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	unc.	unc.	touching the nose	deity head	(Deity head coming out from the mouth of a Double-headed Serpent bar)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Front	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	3pm?	3pm?	touching the nose	deity head	(Deity head coming out from the mouth of a Double-headed Serpent bar)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	Image rotated 90 degrees CW
	Tikal TIK	Stela 40: Front	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 round	2Ro	touching the nose	humanlike head		(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Front	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones?	BO1?	touching the nose	deity head	(belt ornament)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	ds?	ds?	touching the nose	anthropo-morphic head	(head-dress [name] glyph of Ixik Ahiin)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	Dragon snout nasal motif or crocodilian snout?
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones	BO1	touching the nostrils	deity head	(head-dress)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones	BO1	touching the nostrils	deity head	(head-dress)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones	BO1	touching the nostrils	deity head	(head-dress)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	Image rotated 90 degrees CW
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	unc.	unc.	touching the nose	human figure	Ixik Ahiin	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	Compare to the doubled 3pm-type nasal motif on Stela 39
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 bones	BO1	touching the nose	anthropo-morphic head	(pendant)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	

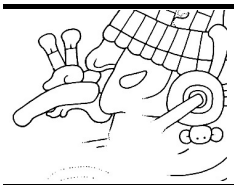
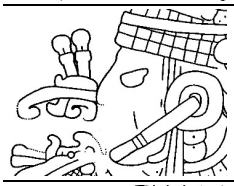
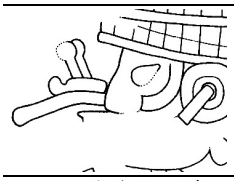
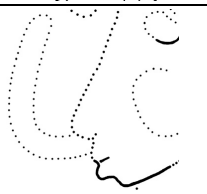
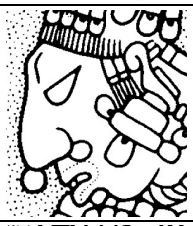
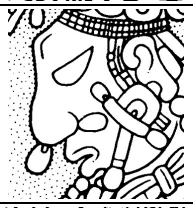
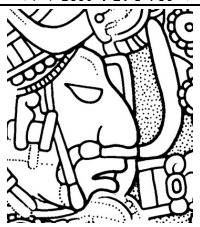
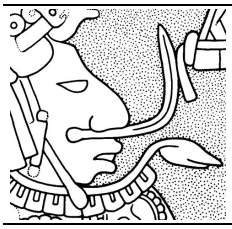
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	2 round	2Ro	touching the nose	deity head		(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Stela 40: Right side	Grube and Martin 2000: II-37 (drawing by Fernando Luin)	round	round	touching the nose	deity head	(belt ornament)	(Last) date: 9.1.13.0.0 Monument: 9.2.0.0.0	
	Tikal TIK	Lintel 3, Temple I	Jones and Satterth-waite 1982: Fig. 70 (drawing by William R. Coe)	round	round	touching the nose	deity head	(head-dress)	(Last) date: 9.13.3.9.18 Monument: 9.14.0.0.0	
	Tikal TIK	Lintel 3, Temple I	Jones and Satterth-waite 1982: Fig. 70 (drawing by William R. Coe)	unc.	unc.	touching the nose	human figure	Jasaw Chan K'awiil	(Last) date: 9.13.3.9.18 Monument: 9.14.0.0.0	
	Tikal TIK	Lintel 2, Temple III	Jones and Satterth-waite 1982: Fig. 72 (drawing by William R. Coe)	3 knots w/f	3 knots w/f	touching the nose	human figure		Monument: 9.19.0.0.0	
	Tikal TIK	Lintel 2, Temple III	Jones and Satterth-waite 1982: Fig. 72 (drawing by William R. Coe)	3 knots w/f	3 knots w/f	touching the nose	human figure		Monument: 9.19.0.0.0	
	Tikal TIK	Lintel 3, Temple IV	Jones and Satterth-waite 1982: Fig. 74 (drawing by William R. Coe)	sc	ab	touching the nose	humanlike head		(Last) date: 9.15.15.2.3 Monument: 9.16.0.0.0	
	Tikal TIK	Lintel 3, Temple IV	Jones and Satterth-waite 1982: Fig. 74 (drawing by William R. Coe)	sc	ab	touching the nose	humanlike head		(Last) date: 9.15.15.2.3 Monument: 9.16.0.0.0	

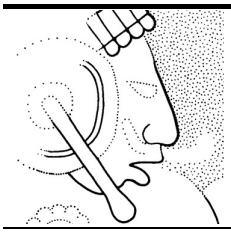
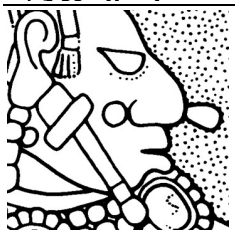
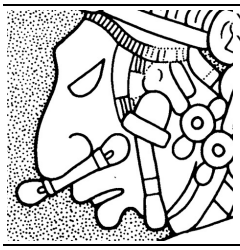
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tikal TIK	Lintel 2, Temple IV	Jones and Satterth-waite 1982: Fig. 73 (drawing by William R. Coe)	sc w/f	sc w/f	touching the nose	deity		(Last) date: 9.15.15.14.0 Monument: 9.16.0.0.0	
	Tikal TIK	Lintel 2, Temple IV	Jones and Satterth-waite 1982: Fig. 73 (drawing by William R. Coe)	round	round	touching the nose	human head		(Last) date: 9.15.15.14.0 Monument: 9.16.0.0.0	
	Tikal TIK	Wooden panel from Burial 195	Schele 1990: 142	ds	ds	touching the nose	human figure		Monument:	
	Tikal TIK	Miscella-neous Stones 109	Jones and Satterth-waite 1982: Fig. 66s (drawing by William R. Coe)	3pm	3pm	touching the nose	deity		Monument: Early Classic	
	Tikal TIK	Miscella-neous Stones 109	Jones and Satterth-waite 1982: Fig. 66s (drawing by William R. Coe)	round	round	touching the nose	human head?		Monument: Early Classic	
	Tonina TNA	Monument 83	Graham and Mathews 1996 : 6:113	dnm	dnm	touching the nose	human figure	(captive)		
	Tulum TUL	Mural 1, interior east wall, Structure 5	Miller 1982: Pl. 28 (recon-struction painting by F. Dávalos)	nb	nb-BO4	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tulum TUL	Mural 1, interior east wall, Structure 5	Miller 1982: Pl. 28 (recon-struction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	

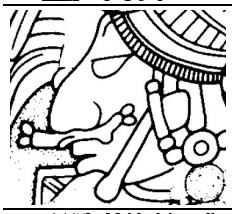
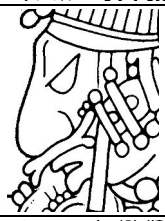
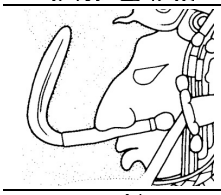
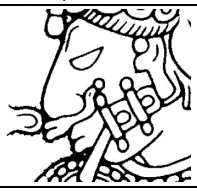
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Tulum TUL	Mural 1, interior east wall, Structure 5	Miller 1982: Pl. 28 (reconstruction painting by F. Dávalos)	nb	nb-BO4	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tulum TUL	Mural 4, central column, east wall, Structure 16	Miller 1982: Pl. 40 (reconstruction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tulum TUL	Mural 1, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tulum TUL	Mural 1, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400-1500)	
	Tulum TUL	Mural 2, upper register, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tulum TUL	Mural 2, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)	nb	nb-BO1	through the nose	humanlike figure		Late Postclassic (ca. A.D. 1400–1500)	
	Tzum TZM	Stela 1	von Euw 1977: 4:51	round	round	touching the nose	human head		?	
	Tzum TZM	Stela 1	von Euw 1977: 4:51	round	round	touching the nose	human head		?	
	Uaxactun UAX	Stela 20: Right side	Graham 1986: 5:185 (CMHI 5:3) (drawing by Ian Graham)	round	round	touching the nose	human figure	(captive)	Date: 9.3.0.0.0 Monument: 9.3.0.0.0	One of the rare examples of captive figures associated with nasal motifs.

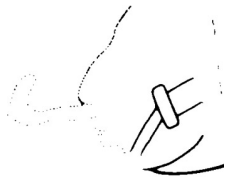
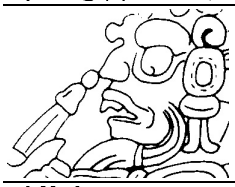
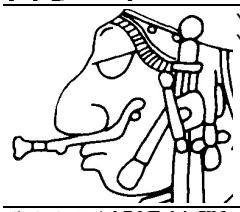
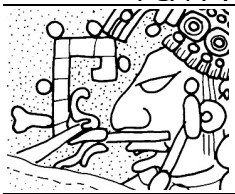
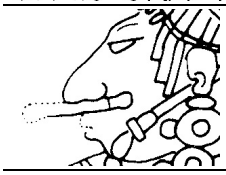
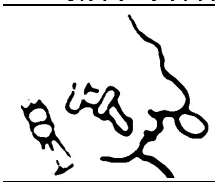
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Uaxactun UAX	Stela 20: Right side	Graham 1986: 5:185 (CMHI 5:3) (drawing by Ian Graham)	round	round	touching the nose	human figure	(captive)	Date: 9.3.0.0.0 Monument: 9.3.0.0.0	One of the rare examples of captive figures associated with nasal motifs.
	Uxbenka UXB	Stela 11	Wanyerka 2003: Fig. 93 (drawing by John Mont-gomery)	round	round	touching the nose	deity	Sun God	Monument: ca. 8.19.0.0.0	Uxbenka
	Uxbenka UXB	Stela 18	Wanyerka 2003: Fig. 96 (drawing by John Mont-gomery)	2 round	2Ro	touching the nose	human figure		Monument: ca. 8.19.0.0.0	2 round/ disc?
	Uxmal UXM	Stela 2: Front	Graham 1992: 87 (adapted from the drawing by Ian Graham)	und.	und.	touching the nose	avian anthropo-morph		Monument: ca. 10.4.0.0.0 (?)	
	Uxmal UXM	Stela 2: Front	Graham 1992: 87 (adapted from the drawing by Ian Graham)	und.	und.	touching the nose	avian anthropo-morph		Monument: ca. 10.4.0.0.0 (?)	
	Uxmal UXM	Stela 7: Front	Graham 1992: 97 (adapted from the drawing by Ian Graham)	round	round	touching the nose	human figure		Monument: ca. 10.4.0.0.0 (?)	
	Uxmal UXM	Stela 7: Front	Graham 1992: 97 (adapted from the drawing by Ian Graham)	nb?	nb-BO4?	through the nose	human figure		Monument: ca. 10.4.0.0.0 (?)	
	Uxmal UXM	Stela 11: Front	Graham 1992: 102 (adapted from the drawing by Ian Graham)	ds	ds	touching the nose	human figure		Monument: ca. 10.4.0.0.0 (?)	

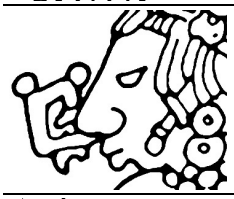
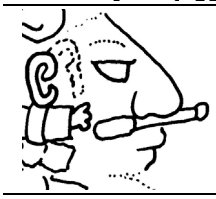
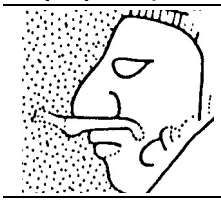
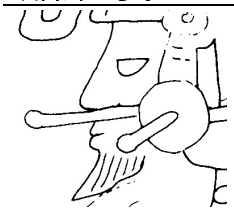
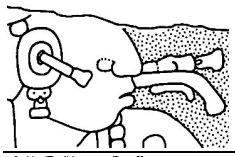
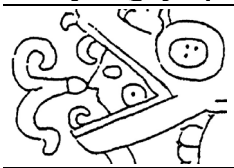
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Uxmal UXM	Stela 14: Front	Graham 1992: 108 (adapted from the drawing by Ian Graham)	nb	nb-BO1	through the nose	human figure		Monument: ca. 10.4.0.0.0 (?)	Image rotated 90 degrees CW
	Uxmal UXM	Stela 14: Front	Graham 1992: 108 (adapted from the drawing by Ian Graham)	ds	ds	front of the nose?	human figure		Monument: ca. 10.4.0.0.0 (?)	
	Xcalumkin XLM	Hieroglyphic Group, Middle Building, South Chamber, South doorway, East jamb (Jamb 5)	Graham and von Euw 1992: 167 (adapted from the drawing by Ian Graham)	und.	und.	touching the nose?	human figure		Monument: ca. 9.15.0.0.0	
	Xultun XUL	Stela 1	von Euw 1978: 5:11	ds	ds	touching the nose	human figure		Monument: ca. 10.1.0.0.0	
	Xultun XUL	Stela 3	von Euw 1978: 5:15	ds	ds	touching the nose	human figure		Last date: 10.1.10.0.0 Monument: 10.2.0.0.0	
	Xultun XUL	Stela 5	von Euw 1978: 5:23	ds?	ds?	touching the nose	human figure		Monument: ca. 10.0.0.0.0	
	Xultun XUL	Stela 10	von Euw 1978: 5:37	ds	ds	touching the nose	human figure		Monument: ca. 10.1.0.0.0	
	Xultun XUL	Stela 18	von Euw 1978: 5:59	round	round	touching the nose	human figure		Monument: ca. 9.2.0.0.0	
	Xultun XUL	Stela 19	von Euw 1978: 5:61	round	round	touching the nose	human figure		Monument: ca. 9.2.0.0.0	

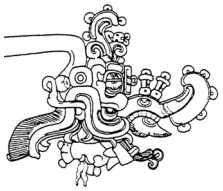
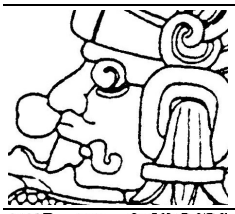
Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Xultun XUL	Stela 23	von Euw and Graham 1984: 5:80	ds	ds	touching the nose	human figure		Monument: ca. 10.2.0.0.0	
	Xultun XUL	Stela 24	von Euw and Graham 1984: 5:84	ds	ds	touching the nose	human figure		Monument: ca. 10.2.0.0.0	
	Xultun XUL	Stela 25	von Euw and Graham 1984: 5:88	ds	ds	touching the nose	human figure		Monument: ca. 10.2.0.0.0	
	Yaxchilan YAX	HS 2, Step VI	Redrawn after Graham 1982	unc.	unc.	touching the nose	human figure	Itzamnaaj B'ahlam	Date: 9.?.5.0.0 Monument: 9.17.0.0.0	nb w/f?
	Yaxchilan YAX	Lintel 1	Graham and von Euw 1977	2nm	2nm-round	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.0.0 Monument: 9.17.0.0.0	Nose plug? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 2	Graham and von Euw 1977	round	round	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.6.0.0 Monument: 9.17.0.0.0	Nose plug? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 3	Graham and von Euw 1977	2nm	2nm-oval	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.5.0.0 Monument: 9.17.0.0.0	Nose plug? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 5	Graham and von Euw 1977	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.2.0 Monument:	Nose bar with feather? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 6	Graham and von Euw 1977	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.8.6 Monument:	Nose bar with feather? Yaxuun B'ahlam is the only one in the scene with a nasal motif.

Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Yaxchilan YAX	Lintel 7	Graham and von Euw 1977	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.8.8 Monument: 9.17.0.0.0	Nose bar? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 9	Graham and von Euw 1977	round	oval	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.17.6.12 Monument: 9.17.0.0.0	Nose plug?
	Yaxchilan YAX	Lintel 9	Graham and von Euw 1977	round	oval	touching the nose	human figure	Chak Joloom(?)	Date: 9.16.17.6.12 Monument: 9.17.0.0.0	Nose plug?
	Yaxchilan YAX	Lintel 13	Graham and von Euw 1977	2nm	2nm-oval-round	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.0.14.5? Monument: 9.17.0.0.0	Nose plug?
	Yaxchilan YAX	Lintel 13	Graham and von Euw 1977	2nm	2nm-oval-round	touching the nose	human figure (f)	Ix(ik) Chak Joloom(?)	Date: 9.16.0.14.5? Monument: 9.17.0.0.0	Nose plug?
	Yaxchilan YAX	Lintel 16	Graham and von Euw 1977	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.0.13.17 Monument: 9.17.0.0.0	Nose bar with feather? Yaxuun B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 17	Graham and von Euw 1977	nb	nb-BO1	touching the nose	human figure	Yaxuun B'ahlam IV	Date: (n.d.) Monument: 9.17.0.0.0	Nose bar? Yaxuun B'ahlam is the only one in the scene with a nasal motif.

Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Yaxchilan YAX	Lintel 24	Graham and von Euw 1977	nb	nb-BO1	touching the nose	human figure	Itzamnaaj B'ahlam II	Date: 9.13.17.15.1 Monument: 9.14.0.0.0	Nose bar? Itzamnaaj B'ahlam is the only one in the scene with a nasal motif.
	Yaxchilan YAX	Lintel 32	Graham 1979	round	round	touching the nose	human figure (f)	Ix(ik) Uh(?) Chanil(?)	Date: 9.13.17.15.1 Monument: 9.16.0.0.0 (based on style)	Nose plug?
	Yaxchilan YAX	Lintel 32	Graham 1979	nb	nb-unc.	touching the nose	human figure	Itzamnaaj B'ahlam IV	Date: 9.13.17.15.1 Monument: 9.16.0.0.0 (based on style)	Nose bar?
	Yaxchilan YAX	Lintel 33	Graham 1979	round	round	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.15.16.1.6 Monument: 9.16.0.0.0	Nose plug?
	Yaxchilan YAX	Lintel 39	Graham 1979	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.15.10.0.1 Monument: 9.16.0.0.0	Nose bar with feather?
	Yaxchilan YAX	Lintel 42	Graham 1979	nb	nb-unc.	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.2.0 Monument: 9.17.0.0.0	Nose bar?
	Yaxchilan YAX	Lintel 43	Graham 1979	nb w/f	nb w/f	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.1.8.6 Monument: 9.17.0.0.0	Nose bar with feather?
	Yaxchilan YAX	Lintel 50	Graham 1979	round	round	touching the nose	human figure	K'inich Tatb'u Joloom III (?)	Date: n.d. Monument: 9.19.0.0.0 (?)	
	Yaxchilan YAX	Lintel 53	Graham 1979	nb	nb-unc.	touching the nose	human figure	Itzamnaaj B'ahlam IV	Date: 9.13.17.15.13 Monument: 9.14.0.0.0	Nose bar?

Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Yaxchilan YAX	Lintel 54	Graham 1979	und.	und.	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.5.0.0 Monument: 9.17.0.0.0	
	Yaxchilan YAX	Stela 1	Tate 1992: Fig. 124b	sc w/f	sc w/f	touching the nose	deity		Date: 9.16.10.0.0 Monument: 9.17.0.0.0	
	Yaxchilan YAX	Stela 1	Tate 1992: Fig. 124b	round	round	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.10.0.0 Monument: 9.17.0.0.0	
	Yaxchilan YAX	Stela 4	Tate 1992: Fig. 86	sc w/f	sc w/f	touching the nose	deity		Date: 9.17.5.0.0 Monument: 9.18.0.0.0	
	Yaxchilan YAX	Stela 4	Tate 1992: Fig. 86	ds	ds	touching the nose	human figure		Date: 9.17.5.0.0 Monument: 9.18.0.0.0	
	Yaxchilan YAX	Stela 6	Tate 1992: Fig. 88	nb	nb-unc.	touching the nose	human figure	Yaxuun B'ahlam III	Date: 9.11.16.10.13Monument: 9.12.0.0.0	
	Yaxchilan YAX	Stela 9	Tate 1992: Fig. 88	ds	ds	touching the nose	human figure	Yaxuun B'ahlam IV (?)	Date: 9.16.?.?.? Monument: 9.17.0.0.0	
	Yaxchilan YAX	Stela 10	Tate 1992: Fig. 130	nb	nb-BO1	touching the nose	human figure	Yaxuun B'ahlam IV	Date: 9.16.15.0.0 Monument: 9.17.0.0.0	
	Yaxchilan YAX	Stela 10	Tate 1992: Fig. 130	round	oval	touching the nose	human figure	(ancestral figure)	Date: 9.16.15.0.0 Monument: 9.17.0.0.0	

Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	Yaxchilan YAX	Stela 11	Tate 1992: Fig. 136 (drawing by Linda Schele)	ds	ds	touching the nose	human figure	Ixik Uh? Chan? (ancestral figure)	Date: 9.16.1.0.0 Monument: 9.17.0.0.0	The ancestral figures are the only ones with nasal motifs on the stela.
	Yaxchilan YAX	Stela 11	Tate 1992: Fig. 136 (drawing by Linda Schele)	ds	ds	touching the nose	human figure	Itzamnaaj B'ahlam II (ancestral figure)	Date: 9.16.1.0.0 Monument: 9.17.0.0.0	The ancestral figures are the only ones with nasal motifs on the stela.
	Yaxchilan YAX	Stela 13	Tate 1992: Fig. 137c	nb	nb-BO1	touching the nose	human figure		Date: ? Monument: ?	
	Yaxchilan YAX	Stela 14	Tate 1992: Fig. 150	nb	nb-unc.	touching the nose	human figure	Joy B'ahlam (?)	Date: 9.4.8.8.15 Monument: 9.5.0.0.0	
	Yaxchilan YAX	Stela 27	Tate 1992: Figs. 26b & 55	nb	nb-BO4	touching the nose	human figure	Joy B'ahlam	Date: 9.4.0.0.0 Monument: 9.4.0.0.0	
	Yaxchilan YAX	Stela 30 (fragment)	Tate 1992: Fig. 46 (drawing by Peter Mathews)	ds	ds	touching the nose	human figure		Date: n.d. Monument: ?	
	Yaxchilan YAX	Stela 30 (fragment)	Tate 1992: Fig. 46 (drawing by Peter Mathews)	nb	nb-unc.	touching the nose	human figure		Date: n.d. Monument: ?	
	Yula YUL	Lintel 1: Front	Grube, Lacadena, and Martin 2003: II-48 (drawing by Ian Graham)	round w/f	round w/f	front of the nose	human head		Date: 10.2.4.8.4 Monument: 10.3.0.0.0	
	Yula YUL	Lintel 2: Front	Grube, Lacadena, and Martin 2003: II-67 (drawing by Ian Graham)	round w/f	round w/f	touching the nose	human head		Date: 10.2.11.14.1 Monument: 10.3.0.0.0	

Rendition:	Site:	Monument:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	Date:	NB:
	PNK	The "Dallas Tablet" / "Dallas Altar" (Sak Nikte' / La Corona)	DMU: author photograph	unc.	unc.	touching the nose	human figure	Lady from Calakmul	Last date: 9.15.0.0.0 Monument: 9.15.0.0.0	
	PNK	The "Dallas Tablet" / "Dallas Altar" (Sak Nikte' / La Corona)	DMU: author photograph	und.	und.	touching the nose	human figure	Lady from Calakmul	Last date: 9.15.0.0.0 Monument: 9.15.0.0.0	
	PNK	Hauberg Stela	Grube and Martin 2001: II-47 (drawing by Linda Schele)	2 bones	BO3	touching the nostrils	dragon		EC*	
	PNK	Hauberg Stela	Grube and Martin 2001: II-47 (drawing by Linda Schele)	2 round?	2Ro	touching the nose	deity		EC*	
	PNK	Stela	Miller and Martin 2004: Fig. 51, p. 167 (drawing by Simon Martin)	dnm	dnm	touching the nose	human figure		Date: 10.1.15.0.0 Monument: 10.2.0.0.0	

*) The date of the Hauberg Stela is still debatable. Schele and Miller (1986: 191) propose an early date of 8.8.0.7.0 3 Ajaw 13 Xul (A.D. 199). This interpretation was later re-examined (Schele, Mathews, and Lounsbury 1990) and an alternative date of 8.7.17.14.4 3 K'an 12 K'ank'in (A.D. 197) was suggested as the correct date of the stela. Lacadena (1995: 250-262) has questioned the early date of the Hauberg stela basing the argument on paleographic evidence. Consequently, Lacadena (*ibid*. p. 261) suggests a much later date of 8.17.0.0.0 to 9.1.0.0.0 for the Hauberg Stela. However, Grube and Martin (2001: II-47) argue that "the fact that the Tzolkin precedes the month can be taken as an argument for a pre-8.13.0.0.0 date.

APPENDIX E: A CATALOG OF NASAL MOTIFS IN MONUMENTAL ART

Site:	Site code:	Monument:	Source / Illustration:	Last date (CR):	Last date (LC):	Stylistic date (LC):
Abaj Takalik	ABJ	Stela 1	Smith 1984: Fig. 43a (drawing by James Porter)			Late Preclassic
Abaj Takalik	ABJ	Stela 2	Smith 1984: Fig. 45a (drawing by James Porter)		7.16.?.?.?	7.17.0.0.0
Abaj Takalik	ABJ	Stela 5	Clancy 1999: Fig. 8	7 Chuwen 14 K'ayab'	8.4.5.17.11	8.5.0.0.0
Aguateca	AGT	Stela 2	Graham 1967: Fig. 5	2 Chuwen 4 Pax	9.15.4.6.11	9.16.0.0.0
				(The last CR date in Houston 1993 is 5 Ajaw 8 K'ayab' [9.15.9.9.0])		
Aguateca	AGT	Stela 3	Graham 1967: Fig. 9	4 Ajaw 13 Yax	9.15.0.0.0	9.15.0.0.0
Aguateca	AGT	Stela 7	Graham 1967: Fig. 17	11 Ajaw 18 Mak	9.18.0.0.0	9.18.0.0.0
Bonampak	BPK	Lintel 3	Mathews 1980: Fig. 7 & Ruppert, Thompson, and Proskouriakoff 1955: Fig. 20c (photo by Giles Healey)	3 Ix 1 Keh*	9.15.9.3.14	9.18.0.0.0
				(The CR and LC dates are those proposed by Mathews [1980]. The CR date does not follow the standard Classic Maya CR dating system where the Haab' coefficient for the Ix day name should be 2, 7, 12, or 17)		
Bonampak	BPK	Lintel 4	Grube 1996 (Drawing by Peter Mathews); Ruppert, Thompson, and Proskouriakoff 1955: Fig. 16a (photo by Giles Healey)	7 Chuwen 4 Sotz'	9.8.9.15.11	9.9.0.0.0
				Thompson (in Ruppert, Thompson, and Proskouriakoff 1955: 35), Grube (1996) and Guenter (in Skidmore, n.d.) place the 7 Chuwen 4 Sotz' date to 9.8.9.15.11. However, the person in Lintel 1 and Stelae 1 and 2 carries the same name (Yajaw Chan Muwaahn) more than 9 K'atuns later, so we are probably dealing with at least two dignitaries by the same name. Provisionally, the two persons are given ordinal numbers I and II in this table.		
Bonampak	BPK	Mural, Room 1, Structure 1	Ruppert, Thompson, and Proskouriakoff 1955: Fig. 27 (painting by Antonio Tejeda)	12 Ajaw 18 Muwaan	9.18.10.2.0	9.19.0.0.0

Agent (broad):	Agent (narrow):	Shape (broad):	Shape (narrow):	Position:
deity head	(belt ornament)	2 bones	BO1	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the snout
human figure		round	round	touching the nose
zoomorphic head	(collar appendage?)	2 bones	BO1?	touching the snout
zoomorphic head	(headdress)	2 bones	BO1?	touching the snout
human figure		round	round	touching the nose
human figure	Ruler 3 (DPL)	unc.	unc.	touching the nose
deity head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
human figure	Tan? Te' K'inich	ds	ds	front of the nose
human head	(belt ornament)	unc. (2nm?)	unc. (2nm?)	touching the nose
zoomorphic head	(anklet)	2 bones	BO1	touching the nostrils
zoomorphic head	(anklet)	2 bones	BO1	touching the nostrils
deity head	(headdress)	round	round	touching the nostrils
human figure	Yajaw Chan Muwaahn I	round?	round?	touching the nose
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils

Bonampak	BPK	Mural, Room 2, Structure 1	Ruppert, Thompson, and Proskouriakoff 1955: Fig. 28 (painting by Antonio Tejeda)	12 Ajaw 18 Muwaan	9.18.10.2.0	9.19.0.0.0
Bonampak	BPK	Mural, Room 3, Structure 1	Ruppert, Thompson, and Proskouriakoff 1955: Fig. 29 (painting by Antonio Tejeda)	12 Ajaw 18 Muwaan	9.18.10.2.0	9.19.0.0.0
Bonampak	BPK	Panel (No number designation in Grube and Schele (1995: 154)	Grube and Schele 1995 (MHWT XIX): p. 154	3 Ajaw 13 Pop	9.14.3.5.0	9.15.0.0.0
Bonampak	BPK	Sculptured Stone 1 (= Altar 2 in Proskouriakoff 1950, Fig. 47a, p. 118)	Mathews 1980: Fig. 9 / Schele and Miller 1986: Fig. II.8, p. 116 (drawing by Linda Schele); Ruppert, Thompson, and Proskouriakoff 1955: Fig. 16c (photo by Giles G. Healey)	8 Ajaw 8 Wo	9.13.0.0.0	9.13.0.0.0
Bonampak	BPK	Stela 1	Mathews 1980: Fig. 3 & Ruppert, Thompson, and Proskouriakoff 1955: Fig. 18 (photo)	12 Ajaw 8 Pax *(Date according to Mathews 1980. Thompson [in Ruppert, Thompson, and Proskouriakoff 1955: 35] proposes a date 9.17.0.0.0 but this is before the accession of the protagonist Yajaw Chan Muwaahn [II] and the likely date is half K'atun later)*	9.17.10.0.0	9.18.0.0.0
Bonampak	BPK	Stela 2	Mathews 1980: Fig. 2 & Ruppert, Thompson, and Proskouriakoff 1955: Fig. 17a (photo)	12 Etz'nab' 1 Keh *(Date according to Thompson [in Ruppert, Thompson, and Proskouriakoff 1955: 36])*	9.17.13.15.18	9.18.0.0.0
Calakmul	CLK	Stela 51	Martin and Grube 2000: 113 (Photo: Museo Nacional de Antropología, México, D.F.)			9.15.0.0.0
Caracol	CRC	Conchita Capstone	Unpublished drawing by Nikolai Grube	4 Ajaw 8 Sak?		
Caracol	CRC	Stela 1: front	Beetz and Satterthwaite 1981: Fig. 1 (drawing by Carl Beetz)	5 Ajaw 3 Ch'en	9.8.0.0.0	9.8.0.0.0
Caracol	CRC	Stela 3: front	Beetz and Satterthwaite 1981: Fig. 3 (drawing by Carl Beetz)	1 Ajaw 8 K'ayab'	9.10.0.0.0	9.10.0.0.0

human figure	(cartouche)	ds	ds	front of the nose
human figure	(cartouche)	unc.	unc.	touching the nose
dragon head		2 bones	BO3	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
human figure	Itzamnaaj B'ahlam II	round	round	touching the nose
zoomorphic head	(headdress)	round?	round?	touching the nostrils
zoomorphic head	Jester God head	round	round	touching the nostrils
deity head	(shield?)	sc w/f	sc w/f	touching the nose
human figure	(human figure emerging / on top of the cleft of Witz Monster B)	ds	ds	touching the nose
human head		und.	und.	touching the nose
human head		und.	und.	touching the nose
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
dragon head	(headdress)	2 bones	BO3	touching the nostrils
human figure		unc.	unc.	front of the nose
dragon head	(Double-headed Serpent Bar)	2 bones	BO3	touching the nostrils
dwarf		round	round	touching the nose
human figure	Yajaw Te' K'inich II	round	round	touching the nose
humanlike figure		round	round	touching the nose
dragon head	(Double-headed Serpent Bar)	2 bones	BO1	touching the nostrils
humanlike head		round	round	touching the nose

Caracol	CRC	Stela 5: front	Beetz and Satterthwaite 1981: Fig. 6a (drawing by Carl Beetz)	3 Ajaw 3 Sotz'	9.9.0.0.0	9.9.0.0.0
Caracol	CRC	Stela 6: back	Beetz and Satterthwaite 1981: Fig. 8 (drawing by Carl Beetz)	4 Ajaw 13 Xul	9.8.10.0.0	9.9.0.0.0

dragon		2 bones	BO1	touching the nostrils
dragon		2 bones	BO1	touching the nostrils
dragon		2 bones	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon head	(Double-headed Serpent Bar)	ds	ds	touching the nostrils
dragon head	(Double-headed Serpent Bar)	ds	ds	touching the nostrils
dragon snout	(headdress)	bone	BO2?	touching the nostrils
dragon snout		2 bones	BO1	touching the nostrils
dragon snout		bone	BO1	touching the nostrils
dwarf		round	round	touching the nose
human figure	Knot Ajaw	round	round	touching the nose
human figure		round	oval	touching the nose
human figure		round	round	touching the nose
humanlike head	(belt ornament)	round	oval	touching the nose
humanlike head	(belt ornament)	round	round	touching the nose
humanlike head	(belt ornament)	round	round	touching the nose
humanlike head	(humanlike head [torso] emerging from the mouth of a Double-headed Serpent Bar)	round	oval	touching the nose
humanlike head	(humanlike head [torso] emerging from the mouth of a Double-headed Serpent Bar)	round	oval	touching the nose
humanlike head	(humanlike head emerging from dragon's mouth)	round	oval	touching the nose
humanlike head	(humanlike head emerging from dragon's mouth)	round	round	touching the nose
humanlike head	(humanlike head emerging from dragon's mouth)	round	oval	touching the nose
zoomorphic head	(earflare appendage)	2 bones	BO1	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
deity head	(belt ornament)	round	round	touching the nose
deity head	(belt ornament)	round	round	touching the nose
dragon		bone	BO1	touching the nostrils
dragon		bone	BO1	touching the nostrils
human figure		round	round	touching the nose
humanlike head	(humanlike head emerging from the mouth of a dragon)	round	oval	touching the nose
humanlike head	(humanlike head emerging from the mouth of a dragon)	round	round	touching the nose

Caracol	CRC	Stela 6: front	Beetz and Satterthwaite 1981: Fig. 7a (drawing by Carl Beetz)	4 Ajaw 13 Xul	9.8.10.0.0	9.9.0.0.0
Caracol	CRC	Stela 8: front	Beetz and Satterthwaite 1981: Fig. 9 (drawing by LaBerta Ehman)			9.19.0.0.0
Caracol	CRC	Stela 9: front	Grube and Martin 2004: II-78 (drawing by Nikolai Grube)			9.19.0.0.0
Caracol	CRC	Stela 11: front	Grube and Martin 2004: II-76 (drawing by Stephen Houston)	10 Ajaw 8 Sak	9.18.10.0.0	9.19.0.0.0
Caracol	CRC	Stela 13: front	Grube and Martin 2004: II-13 (drawing by Nikolai Grube)	2 Ajaw 18 Muwaan	9.3.0.0.0	9.3.0.0.0
Caracol	CRC	Stela 14: front	Beetz and Satterthwaite 1981: Fig. 14 (drawing by Virginia Greene)	9 Ajaw 3 Wayeb'	9.6.0.0.0	9.6.0.0.0
Caracol	CRC	Stela 16: front	Beetz and Satterthwaite 1981: Fig. 15 (drawing by Carl Beetz)	11 Ajaw 18 Sek	9.5.0.0.0	9.5.0.0.0
Caracol	CRC	Stela 21: front	Grube and Martin 2004 (MHWT XXVIII): II-47 (drawing by Nikolai Grube)	7 Ajaw 3 Kumk'u	9.13.10.0.0	9.14.0.0.0
Chichen Itza	CHN	Akab Dzib Lintel	Grube, Lacadena, and Martin 2003: II-66 (drawing by Ian Graham)		10.2.11.0.0 (11 Tun in K'atun 1 Ajaw)	10.3.0.0.0
Chichen Itza	CHN	Capstone 1	Grube and Schele 1995 (MHWT XIX): p. 197 & Sharer 1994: Fig. 14.33, p. 670	6 K'an 2 Wo	10.2.8.10.4?	10.3.0.0.0
Chichen Itza	CHN	Capstone, Temple of he Owls	Sharer 1994: Fig. 14.33, p. 670			

deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round	round	touching the nose
dragon head	(Double-headed Serpent Bar)	unc.	unc.	touching the nostrils
dragon head	(Double-headed Serpent Bar)	unc.	unc.	touching the nostrils
dwarf		round	round	touching the nose
human figure		round?	oval?	touching the nose
humanlike head	(belt ornament)	round	round	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round w/f	round w/f	touching the nose
dragon head	(Double-headed Serpent Bar)	bone	BO-und.	touching the nostrils
dragon head	(Double-headed Serpent Bar)	bone	BO-und.	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO-und.	touching the nostrils
dragon head	(Double-headed Serpent Bar)	bone	BO3	touching the nostrils
dragon head	(headdress)	bone	BO-und.	touching the nostrils
dragon head	(Double-headed Serpent Bar)	unc.	unc.	touching the nostrils
dragon head	(headdress appendage)	2 bones	BO1	touching the nostrils
zoomorphic head	(headdress)	unc.	unc.	touching the nostrils
human figure	Yajaw Te' K'inich II	round	disc	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils?
dragon snout	(headdress appendage)	2 bones	BO1	touching the nostrils
human figure	K'an I	round	round	touching the nose
humanlike figure	(headdress appendage)	round	round	touching the nose
humanlike figure	(headdress appendage)	round	round	touching the nose
humanlike head	(humanlike head emerging from the mouth of a Double-headed Serpent)	round	round	touching the nose
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO2?	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO2?	touching the nostrils
human figure	Yajawal Cho..?	und.	und.	touching the nose
human figure		2nm	2nm-BO4	both sides of the nose
dragon		2 bones	BO4	touching the nostrils
zoomorphic head		2 bones	BO1	touching the nostrils
zoomorphic head		2 bones	BO1	touching the nostrils

Chichen Itza	CHN	Caracol Disk	Grube, Lacadena, and Martin 2003: II-75 (drawing by Ian Graham)			10.3.0.0.0
Chichen Itza	CHN	Great Ballcourt Wall	Schele and Miller 1986: Fig. VI.3, p. 244; Montgomery 1998	11 Kimi 14 Pax *(Date according to Wren 1991: 56)*	10.1.15.3.6	10.2.0.0.0
Chichen Itza	CHN	Northeast Colonnade	Proskouriakoff 1950: Fig. 107a			Postclassic
Chichen Itza	CHN	Stela 2	Grube, Lacadena, and Martin 2003: II-77 (drawing by Daniel Graña-Behrens)			10.3.0.0.0
Chichen Itza	CHN	Wooden Lintel, Temple of the Jaguars	Sharer 1994: Fig. 14.24			Early Postclassic
Chicozapote	CZP	Lintel 2	Montgomery 1998	10 Chuwen 19 Sotz'? *(If the month sign is indeed Sotz' the possible LC dates are: 9.11.3.11.11, 9.13.16.6.11, 9.16.9.1.11, and 9.19.1.14.11)*		Late Classic
Chinkultic	CKL	Stela 9	Blom and Duby 1957: Fig. 13			9.18.0.0.0?
Coba	COB	Stela 1: back	Graham and von Euw 1997: 8:22 (CMHI 8:1) (drawing by Ian Graham)	3 B'en 11 Sek	9.13.10.5.13	9.14.0.0.0
Coba	COB	Stela 2	Graham and von Euw 1997: 8:25 (CMHI 8:1) (drawing by Eric von Euw)	*(Date according to Proskouriakoff 1950: 187)*	9.10.10.0.0?	9.11.0.0.0
Coba	COB	Stela 3	Graham and von Euw 1997: 8:27 (CMHI 8:1) (drawing by Eric von Euw)	*(Date according to Proskouriakoff 1950: 187)*	9.10.0.0.0?	9.10.0.0.0

human figure		nb	nb-BO4?	through the nose
human figure		nb	nb-BO4	through the nose
human head		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human head		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		unc.	unc.	through the nose
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1	through the nose
human figure		unc.	unc.	through the nose
human figure		nb	nb-BO1	through the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
bird		unc.	unc.	touching the beak
human figure		nb	nb-BO1	through the nose
human figure		nb	nb-BO1/BO3	through the nose
human figure		unc.	unc.	touching the nose
human figure		round?	oval?	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round	oval	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc w/f	sc w/f	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
zoomorphic head?	(headdress)	2 bones	BO-und.	touching the nostrils
zoomorphic head?	(headdress)	2 bones	BO-und.	touching the nostrils

Coba	COB	Stela 4	Graham and von Euw 1997: 8:31 (CMHI 8:1) (drawing by Eric von Euw)		9.9.10.0.0? *(Date according to Proskouriakoff 1950: 187)*	9.10.0.0.0
Coba	COB	Stela 5: back	Graham and von Euw 1997: 8:34 (CMHI 8:1) (drawing by Ian Graham)		9.11.10.0.0? *(Date according to Proskouriakoff 1950: 187)*	9.12.0.0.0
Coba	COB	Stela 6	Graham and von Euw 1997: 8:37 (CMHI 8:1) (drawing by Eric von Euw)	2 Ajaw 13 Pop	9.9.10.0.0	9.10.0.0.0
Coba	COB	Stela 11	Graham and von Euw 1997: 8:45 (CMHI 8:1) (drawing by Ian Graham)			9.10.0.0.0
Coba	COB	Stela 12	Graham and von Euw 1997: 8:45 (CMHI 8:1) (drawing by Ian Graham)			
Coba	COB	Stela 20	Graham and von Euw 1997: 8:60 (CMHI 8:1) (drawing by Eric von Euw)	12 Ajaw 8 Pax	9.17.10.0.0	9.18.0.0.0
Comitan	CMT	Stela 1	Blom and Duby 1957: Fig. 2	9 Ajaw 18 Yax	10.2.5.0.0	10.3.0.0.0
Copan	CPN	Altar L	Fash 1991: Fig. 109 (drawing by Barbara Fash)	3 Chikchan 3 Wo	9.19.11.14.5	10.0.0.0.0

deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc w/f	sc w/f	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the snout
zoomorphic head?	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc w/f	sc w/f	touching the nose
zoomorphic head?	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round w/f?	round w/f?	touching the nose
human figure		round?	round?	touching the nose
human figure		round?	round?	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	und.	und.	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1?	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc w/f	sc w/f	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	und.	und.	touching the nose
human figure		round?	round?	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
human figure		2nm	2nm-BO4	both sides of the nose
human figure	Ukit To'k'	round	oval	touching the nose
human figure	Yax Pahsaj Chan Yoaat	round	oval	touching the nose

Copan	CPN	Altar Q	Fash 1991: Figs. 11-14 (photos by Jean Pierre Courau VII)	5 K'an 12 Wo	9.17.5.3.4	9.18.0.0.0
Copan	CPN	Ballcourt marker (north), Ballcourt II-B	Fash 1991: Fig. 69 (drawing by Barbara Fash)			9.15.0.0.0
Copan	CPN	Ballcourt marker (south), Ballcourt II-B	Fash 1991: Fig. 69 (drawing by Barbara Fash)			9.15.0.0.0
Copan	CPN	Cornice panel, Temple 11	Schele and Miller 1986: Pl. 37, p. 132 (photo by Justin Kerr)			9.19.0.0.0
Copan	CPN	Motmot Capstone	Martin and Grube 2000: 194 (drawing by Barbara Fash)			9.1.0.0.0
Copan	CPN	Stela 2: front	Fash 1991: Fig. 58 (drawing by Barbara Fash)	12 Ajaw 18 Keh	9.11.0.0.0	9.11.0.0.0
Copan	CPN	Stela C: front	Fash 1991: Fig. 68 (drawing by Barbara Fash)	6 Ajaw 13 Muwaan	9.14.0.0.0	9.14.0.0.0

human figure	K'ahk' ? Chan Yo(p)aat (Ruler 11)	round	oval	touching the nose
human figure	K'ahk' Yipyaj Chan K'awiil (Ruler 15)	round	oval	touching the nose
human figure	K'inich Yax K'uk' Mo' (Ruler 1)	round	oval	touching the nose
human figure	Tuun? K'ab Hix (Ruler 4)	round	oval	touching the nose
human figure	? B'ahlam (Ruler 10)	round	oval	touching the nose
human figure	K'ahk ? Ha' K'awiil (Ruler 12)	round	oval	touching the nose
human figure	Balam Nehn? (Ruler 7)	round	oval	touching the nose
human figure	Waxaklaju'n Ub'aah K'awiil (Ruler 13)	round	oval	touching the nose
human figure	Yax Pahsaj Chan Yoaat (Ruler 16)	round	oval	touching the nose
human figure	Ruler 5	round	oval	touching the nose
human figure	Muyal Jol? (Ruler 6)	round	oval	touching the nose
human figure	Ruler 8	round	oval	touching the nose
human figure	Sakul? (Ruler 9)	round	oval	touching the nose
human figure	K'ahk' Joplaj Chan K'awiil (Ruler 14)	und.	und.	touching the nose
human figure	K'inich Popol Jol (Ruler 2)	und.	und.	touching the nose
human figure	Ruler 3	und.	und.	touching the nose
deity		round w/f	round w/f	touching the nose
human figure		unc.	unc.	touching the nose
human figure	Yax Pahsaj Chan Yoaat	round	oval	touching the nose
deity head	(headdress)	2 round	2Ro	touching the nose
deity head	(headdress)	2 round?	2Ro?	touching the nose
dragon head		2 bones	BO1	touching the nostrils
human figure	K'inich Popol Jol	2 round	2Ro	touching the nose
human figure	K'inich Yax K'uk' Mo'	2 round	2Rp	touching the nose
humanlike head	(belt ornament)	2 round	2Ro	touching the nose
humanlike head	(belt ornament)	2 round	2Rp	touching the nose
zoomorphic head	(zoomorphic head emerging from the mouth of the dragon head)	unc.	unc.	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round?	oval?	touching the nose
human head	(belt ornament)	round	round	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-BO2?	both sides of the nose
zoomorphic (crocodilian) head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils

Copan	CPN	Stela N: front	Fash 1991: Fig. 94 (drawing by Barbara Fash)	1 Ajaw 3 Sip	9.16.10.0.0	9.17.0.0.0
Copan	CPN	Stela P: front	Fash 1991: Fig. 50 (drawing by Barbara Fash)	2 Ajaw 13 Pop	9.9.10.0.0	9.10.0.0.0
Copan	CPN	Structure 9N-82 C 1st	Fash 1991: Fig. 101 (drawing by Barbara Fash)			9.18.0.0.0
Dos Pilas	DPL	Panel 10	Houston 1993: Fig. 3-1, p. 74			9.16.0.0.0
Dos Pilas	DPL	Stela 1	Schele and Miller 1986: Fig. I.4e (drawing by Linda Schele) (NB: background not shown in the drawing)	13 Ajaw 18 Pax	9.13.15.0.0	9.14.0.0.0
Dos Pilas	DPL	Stela 2 (*16)	Graham 1967: Fig. 7 (NB: In Graham 1967 marked as Stela 16)	2 Chuwen 4 Pax	9.15.4.6.11	9.16.0.0.0
Dos Pilas	DPL	Stela 5	Houston 1993: Fig. 3-12, p. 82	4 Ajaw 13 Yax	9.15.0.0.0	9.15.0.0.0
Dos Pilas	DPL	Stela 9*	Schele and Miller 1986: Fig. I.4d (drawing by Linda Schele) (*Stela 9 in Martin and Grube 2000: 56 and Stela 17 in Schele and Miller 1986: 76-77 [NB: the background is not shown in the drawing])	9 Ajaw 18 Sotz'	9.12.10.0.0	9.13.0.0.0
Dos Pilas	DPL	Stela 11	Houston 1993: Fig. 3-27, p. 93	12 Ajaw 8 K'ank'in	9.14.5.0.0	9.15.0.0.0

deity head	(belt/loincloth ornament)	2nm	2nm-oval?	both sides of the nose
dragon head	(Double-headed Serpent Bar)	bone	BO3	touching the nostrils
dragon head	(Double-headed Serpent Bar)	bone	BO3	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round	round	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	und.	und.	touching the nose
dragon head	(headdress appendage)	2 round	2Rp	touching the nostrils
dragon head	(headdress appendage)	2 round	2Rp	touching the nostrils
dragon snout?	(earflare appendage)	2 round	2Rp	touching the nostrils
deity	God N	ds	ds	touching the nose
dragon snout	(nasal motif)	round	round	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon snout	(nasal motif / mask)	2 bones	BO3	touching the nostrils
human figure	Itzamnaaj K'awiil	ds	ds	touching the nose
human figure	Itzamnaaj K'awiil	unc.	unc.	front of the nose
dragon head	(headdress)	2 round	2Rp	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(backrack appendage)	2 round	2Rp	touching the nostrils
zoomorphic head	(headdress)	bone	BO3	touching the nostrils
deity	K'awiil	2 bones	BO3	touching the nostrils
human figure	Itzamnaaj K'awiil	unc.	unc.	touching the nose
zoomorphic head	Crescent-headed Monster / Jester God head (headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	Crescent-headed Monster / Jester God head (headdress)	2 bones	BO3	touching the nostrils

Dos Pilas	DPL	Stela 14	Houston 1993: Fig. 3-24, p. 91	6 Ajaw 13 Muwaan	9.14.0.0.0	9.14.0.0.0
Dos Pilas	DPL	Stela 15	Houston 1993: Fig. 3-25, p. 91	7 Ajaw 3 K'ayab'	9.14.10.4.0	9.15.0.0.0
Dzibilchaltun	DBC	Stela 9	Grube, Lacadena, and Martin 2003: II-35 (drawing by Alexander Voss)	6 Ajaw 8 Pop	10.0.10.0.0	10.1.0.0.0
Dzibilchaltun	DBC	Stela 19	Grube, Lacadena, and Martin 2003: II-34 (drawing by Alexander Voss)			10.0.0.0.0
Edzna	ETZ	Stela 9	Benavides Castillo 1997: Fig. 43	9 Ajaw 17 Mol* (*9 Ajaw 18 Mol)	9.19.0.0.0	9.19.0.0.0
Edzna	ETZ	Stela 15	Benavides Castillo 1997: Fig. 47			Early Postclassic?
Edzna	ETZ	Stela 16	Benavides Castillo 1997: Fig. 48			Postclassic
Edzna	ETZ	Stela 18	Benavides Castillo 1997: Fig. 50			Postclassic
Edzna	ETZ	Stela 21	Benavides Castillo 1997: Fig. 53			Postclassic
Edzna	ETZ	Stela 21	Benavides Castillo 1997: Fig. 53			Postclassic
Ek Balam	EKB	Capstone 6	Grube, Lacadena, and Martin 2003: II-16 (drawing by Alfonso Lacadena)	2 Men 8 Sip	9.17.12.5.15	9.18.0.0.0
Ek Balam	EKB	Capstone 14	Grube, Lacadena, and Martin 2003: II-15 (drawing by Alfonso Lacadena)	13 Kab'an 0 Xul *(13 Kab'an k'in ti'haab' Kase'w)*	9.17.10.7.17	9.18.0.0.0
Ek Balam	EKB	Capstone 15	Grube, Lacadena, and Martin 2003: II-26 (drawing by Alfonso Lacadena)			9.18.0.0.0

deity head		2 bones	BO3	touching the nostrils
deity head		2 bones	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 round	2Rp	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 round	2Rp	touching the nostrils
human figure	Itzamnaaj K'awiil	round	round	front of the nose
zoomorphic head	Crescent-headed Monster / Jester God head (headdress)	2 round	2Rp	touching the nostrils
deity head	(belt/loincloth ornament)	2 bones	BO2	touching the nostrils
dragon snout	(nasal motif)	2 bones?	BO-und.	touching the nostrils
human figure	Itzamnaaj K'awiil	ds	ds	touching the nose
zoomorphic head	(anklet)	2 round	2Rp	touching the nostrils
zoomorphic head		2 round	2Rp	touching the nostrils
zoomorphic head	(headdress)	unc.	unc.	touching the nostrils?
dragon head	(headdress)	2 bones	BO1?	touching the nostrils
human figure		nb	nb-BO1	touching the nose
human figure		nb	nb-BO1?	touching the nose
human figure		unc.	unc.	touching the nose
human figure		nb	nb-BO4	through the nose
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO-und.	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO-und.	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
deity	K'awiil	2 bones	BO1	touching the nostrils
deity	K'awiil	bone	BO3	touching the nostrils
human figure	Ukit Kan Le'k Tok' (as Maize God)	sc w/f	sc w/f	front of the nose

Ek Balam	EKB	Stela 1	Grube, Lacadena, and Martin 2003: II-36 (drawing by Alfonso Lacadena)	6 Ajaw 8 Pop	10.0.10.0.0	10.1.0.0.0
El Peru	PRU	Stela 34	Montgomery 1998	8 Ajaw 8 Wo	9.13.0.0.0	9.13.0.0.0
El Zapote	ZAP	Stela 5	Clancy 1999: Fig. 35			9.1.0.0.0
Halakal	HLK	Lintel	Grube, Lacadena, and Martin 2003: II-43 (drawing by Alexander Voss)	10 Lamat 6 Sek	10.2.0.11.8	10.3.0.0.0
				(Date according to Grube, Lacadena, and Martin 2003: II-43-44)		
Halal	HLL	Jamb	Proskouriakoff 1950: Fig. 104a			10.2.0.0.0
Ichmac	ICC	Jamb	Proskouriakoff 1950: Fig. 103c			10.2.0.0.0
Itzimte-Bolonchen	ITZ/ITB	Lintel 1	von Euw 1977: 4:31 (CMHI 4:1) (drawing by Eric von Euw)			
Itzimte-Bolonchen	ITZ/ITB	Stela 6	von Euw 1977: 4:17 (CMHI 4:1) (drawing by Eric von Euw)		10.4.1.0.0	10.5.0.0.0
				(1. Tun in K'atun 10 Ajaw)		
Itzimte-Bolonchen	ITZ/ITB	Stela 9	von Euw 1977: 4:23 (CMHI 4:1) (drawing by Eric von Euw)	5 Ajaw [3 K'ayab'?]	10.1.0.0.0	10.2.0.0.0
Itzimte-Bolonchen	ITZ/ITB	Stela 10	von Euw 1977: 4:25 (CMHI 4:1) (drawing by Eric von Euw)			
Ixkun	IXK	Stela 1	Graham 1980: 2:139 (CMHI 2:3) (drawing by Ian Graham)	11 Ajaw 18 Mak	9.18.0.0.0	9.18.0.0.0
Ixkun	IXK	Stela 4	Graham 1980: 2:148 (CMHI 2:3) (drawing by Ian Graham)			9.18.0.0.0

avian head		bf?	bf?	touching the beak
human figure	Ukit Kan Le'k (ancestor cartouche)	unc.	unc.	touching the nose
unidentified head / mask		2 bones	BO1	touching the nose? / snout?
zoomorphic head	(headdress)	2 bones	BO1	touching the snout
zoomorphic head	(headdress)	2 bones	BO1	touching the snout
zoomorphic head	(headdress)	2 bones	BO1	touching the snout
zoomorphic head	(headdress)	2 bones	BO1	touching the snout
zoomorphic head	(headdress)	unc.	unc.	touching the snout
human head		round?	round?	touching the nose
human figure (f)		2nm	2nm-oval	both sides of the nose
dragon head	(nasal motif)	2 bones	BO1	touching the nostrils
human figure (f)		unc.	unc.	touching the nose
human figure	K'inich Ju'n Pik To'ok'(?)	und.	und.	touching the nose
zoomorphic head	(headdress)	bone	BO1	touching the nostrils
zoomorphic head	(human figure with a zoomorphic mask)	unc.	unc.	touching the nostrils?
human figure		nb	nb-BO1?	through the nose
human figure		round w/f	round w/f	touching the nose
zoomorphic head	K'awi(i)l?	2 bones	BO3?	touching the nostrils
human figure		3 knots w/f	3 knots w/f	touching the nose
human figure		nb?	nb-BO4?	touching the nose
zoomorphic head	(headdress)	und.	und.	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1?	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon head	(headdress)	2 bones	BO1	touching the nostrils
human figure		sc w/f	sc w/f	front of the nose
dragon head	(headdress)	bone	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
human figure		sc?	sc1?	front of the nose

Ixlu	IXL	Stela 1	Jones and Satterthwaite 1982: Fig. 80 (drawing by William R. Coe)	4 Ajaw 13 K'ank'in	10.1.10.0.0	10.2.0.0.0
Ixlu	IXL	Stela 2	Schele and Miller 1986: Fig. IV.2, p. 181	9 Chuwen 19 Wo?	10.1.14.7.11?	10.2.0.0.0
Ixtutz	IXZ	Stela 2	Graham 1980: 2:178 (CMHI 2:3) (drawing by Ian Graham)			
Izapa	IZP	Stela 2	Smith 1984: Figs. 55a and 14a			Late Preclassic
Jimbal	JMB	Stela 1	Jones and Satterthwaite 1982: Fig. 78 (drawing by William R. Coe)	2 Ajaw 13 Ch'en	10.2.10.0.0	10.3.0.0.0
Kabah	KAB	Structure 2C6 Jambs	Grube and Schele 1995 (MHWT XIX): p. 203	2 Chuwen 4 Xul	10.2.13.15.11	10.3.0.0.0
Kaminaljuyu	KJU	Monument 65	Parsons 1986: Fig. 149			Late Preclassic
Kaminaljuyu	KJU	Relief 4	Parsons 1986: Fig. 154			Late Preclassic
Kaminaljuyu	KJU	Stela 10	Parsons 1986: Fig. 175			Late Preclassic
Kaminaljuyu	KJU	Stela 11	Parsons 1986: Fig. 169			Late Preclassic
Kaminaljuyu	KJU	Stela 22 (fragment)	Parsons 1986: Fig. 150			Late Preclassic
Kaminaljuyu	KJU	Stela 25	Parsons 1986: Fig. 148			Late Preclassic
La Amelia	AML	Stela 1	Proskouriakoff 1950: Fig. 66c		9.19.0.0.0? *(Date according to Proskouriakoff 1950: 185)*	10.0.0.0.0
La Esperanza	ESP	Ballcourt Marker	Montgomery 1998 (drawing); Miller and Martin 2004 (photo by Jorge Pérez de Lara)	11 Ix 7 Sotz'	9.7.17.12.14	9.8.0.0.0

human figure		ds	ds	touching the nose
deity	Paddler God (Jaguar Paddler)	und.	und.	touching the nose
deity	Paddler God (Stingray Paddler)	unc.	unc.	touching the nose
human figure	(ancestor?)	round	round	touching the nose
human figure		und.	und.	touching the nose
human figure		und.	und.	touching the nose
human figure	(human figure in an avian costume)	unc.	unc.	touching the nose
deity		sc w/f	sc w/f	touching the nose
dragon head		2 bones	BO1	touching the nostrils?
human figure		nb	nb-BO4	through the nose
human figure		2nm	2nm-BO4	both sides of the nose
human figure		2nm	2nm-BO4	both sides of the nose
human figure		2nm	2nm-BO4	both sides of the nose
human figure		2nm	2nm-BO4	both sides of the nose
human figure		und.	und.	touching the nose
human figure		und.	und.	touching the nose
human figure		und.	und.	touching the nose
human figure		und.	und.	touching the nose
human figure	(captive)	nb	nb-BO4	touching the nose
human figure	(captive)	nb	nb-BO4	touching the nose
human figure		round	round	front of the nose
human figure		round	round	front of the nose
human figure		round	round	front of the nose
human figure		nb	nb-unc.	touching the nose
deity		round	round	touching the nose?
human figure		round	disc	touching the nose?
human figure		round	round	touching the nose
zoomorphic head		unc.	unc.	touching the beak/snout
zoomorphic head		unc.	unc.	touching the beak/snout
human head		round	round	touching the nose
human figure		round	disc	touching the nose
dragon snout	(nasal motif)	2 bones	BO-und.	touching the nostrils
human figure		ds	ds	touching the nose
human figure		round	round	touching the nose

La Hornandez	HRZ	Stela 4	von Euw and Graham 1984: 5:106 (CMHI 5:2) (drawing by Eric von Euw)			9.18.0.0.0
La Hornandez	HRZ	Stela 5	von Euw and Graham 1984: 5:110 (CMHI 5:2) (drawing by Eric von Euw)			9.18.0.0.0
La Hornandez	HRZ	Stela 7	von Euw and Graham 1984: 5:117 (CMHI 5:2) (drawing by Eric von Euw)	13 Ajaw 18 Kumk'u	9.17.0.0.0	9.17.0.0.0
La Pasadita	PSD	Lintel 2	Schele and Miller 1986: Fig. III.4, p. 137 & Pl. 76, p. 208 (drawing by Linda Schele; photo by Justin Kerr)	7 Ajaw 18 Pop	9.16.15.0.0	9.17.0.0.0
La Pasadita	PSD	Lintel 3	Schele 1991a: 182			9.18.0.0.0
Lacanha	LAC	Panel	Miller and Martin 2004 (photo: Dumbarton Oaks Research Library and Collections)	9 Ajaw 18 Xul	9.15.15.0.0	9.16.0.0.0
Lacanha	LAC	Stela 7	Blom and Duby 1957: Fig. 68	5 Ajaw 3 Ch'en	9.8.0.0.0	9.8.0.0.0
Machaquila	MQL	Stela 2	Graham 1967: Fig. 44	10 Ajaw 8 Sak	9.18.10.0.0	9.19.0.0.0
Machaquila	MQL	Stela 3	Graham 1967: Fig. 49	1 Ajaw 13 Kumk'u	9.19.5.11.0	10.0.0.0.0
Machaquila	MQL	Stela 4	Graham 1967: Fig. 51	1 Ajaw 8 Kumk'u	9.19.10.12.0	10.0.0.0.0
Machaquila	MQL	Stela 5	Graham 1967: Fig. 53	13 Chikchan 13 Kumk'u	10.0.10.17.5	10.1.0.0.0
Machaquila	MQL	Stela 6	Graham 1967: Fig. 55	8 Ajaw 13 Kumk'u	10.0.5.16.0	10.1.0.0.0
Machaquila	MQL	Stela 7	Graham 1967: Fig. 57	3 Men 13 Kumk'u	10.0.0.14.15	10.1.0.0.0
Machaquila	MQL	Stela 8	Graham 1967: Fig. 59	1 Ajaw 3 Kumk'u	9.19.15.13.0	10.0.0.0.0

dragon snout	(belt/loincloth ornament)	2 bones	BO-und.	touching the nostrils
human figure		und.	und.	touching the nose
jaguar? head	(headdress)	2 bones	BO3	touching the muzzle
dragon snout	(belt/loincloth ornament)	2 bones	BO-und.	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO-und.	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb	nb-unc.	touching the nose
human head	(belt ornament)	round	oval	touching the nose
human head	(pendant)	round	oval	touching the nose
human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III)	nb w/f	nb w/f	touching the nose
human figure	Aj Sak Teleech	unc.	unc. (tattoo?)	touching the nose
human figure		round	oval	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-oval?	both sides of the nose
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(headdress appendage)	2 bones	BO1	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure	Ruler 4	ds	ds	front of the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
deity head	(belt/loincloth ornament)	2nm	2nm-BO2?	both sides of the nose
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO3	touching the nostrils
human figure	Sihyaj? K'in Chaahk (R5)	ds	ds	touching the nose
dragon snout	(nasal motif)	2 bones	BO2	touching the nostrils
human figure	Sihyaj? K'in Chaahk (R5)	ds	ds	touching the nose
human figure	Ju'n Tzak To'ok	nb	nb-BO1	through the nose
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
human figure	Ju'n Tzak To'ok	nb	nb-BO1	through the nose
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure	Ju'n Tzak To'ok	ds	ds	touching the nose
dragon snout	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure	Ju'n Tzak To'ok	ds	ds	touching the nose

Nakbe	NKB	Stela 1	Sharer 1994: Fig. 3.5 (drawing by Richard Hansen)			Late Preclassic
Naranjo	NAR	Stela 6	Graham and von Euw 1975: 2:23 (CMHI 2:1)	9 Etz'nab' 11 Muwaan	9.16.4.10.18	9.17.0.0.0
Naranjo	NAR	Stela 7	Graham and von Euw 1975: 2:25 (CMHI 2:1)	4 Ajaw 18 Sak	9.19.0.3.0	10.0.0.0.0
Naranjo	NAR	Stela 8	Graham and von Euw 1975: 2:27 (CMHI 2:1)	10 Ajaw 8 Sak	9.18.10.0.0	9.19.0.0.0
Naranjo	NAR	Stela 11	Graham and von Euw 1975: 2:33 (CMHI 2:1)	6 Ak'b'al? 6 K'ank'in	9.17.6.15.3?	9.18.0.0.0
				(6 B'en 6 K'ank'in [9.18.13.3.13] in Graham 1978: 2:111)		
Naranjo	NAR	Stela 12	Graham and von Euw 1975: 2:35 (CMHI 2:1)			9.19.0.0.0
Naranjo	NAR	Stela 13	Graham and von Euw 1975: 2:37 (CMHI 2:1)	12 Ajaw 8 Pax	9.17.10.0.0	9.18.0.0.0
Naranjo	NAR	Stela 18	Graham and von Euw 1975: 2:47 (CMHI 2:1)	5 Ajaw 3 Mak	9.14.10.0.0	9.15.0.0.0
Naranjo	NAR	Stela 20	Graham and von Euw 1975: 2:51 (CMHI 2:1)	7 Kib' 14 Yax	9.15.15.3.16	9.16.0.0.0
Naranjo	NAR	Stela 21	Graham and von Euw 1975: 2:53 (CMHI 2:1) (drawing by Ian Graham)	13 Ajaw 18 Pax	9.13.15.0.0	9.14.0.0.0

deity		round	round	touching the nose
deity		round	round	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
dragon head	(Double-headed Serpent Bar)	2 bones	BO2	touching the nostrils
dragon head	(Double-headed Serpent Bar)	2 bones	BO2	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
deity head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
deity head		round	oval?	touching the nostrils
dragon head	(Double-headed Serpent Bar)	round	round?	touching the nostrils
dragon head	(Double-headed Serpent Bar)	round	round?	touching the nostrils
zoomorphic head	(headdress)	round	oval	touching the nostrils
human figure	Itzamnaaj K'awiil?	round w/f	round w/f	touching the nose
human figure	Itzamnaaj K'awiil?	sc w/f	sc w/f	touching the nose
deity head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
zoomorphic head	(headdress)	bone	BO-und.	touching the nostrils
deity head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
human figure	K'ahk' Ukalaw Chan Chaahk	round w/f	round w/f	touching the nose
humanlike head	(knee ornament)	round	round	touching the nose
zoomorphic head	(headdress)	sc	sc2	touching the nostrils
dragon head	(Double-headed Serpent Bar)	2 bones	BO3	touching the nostrils
zoomorphic head	(Crescent-headed Monster)	bone	BO3	touching the nostrils
zoomorphic head	K'awiil head emerging from a Double-headed Serpent Bar)	bone	BO-und.	touching the nostrils
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc	sc1	touching the nose
dragon head	(Double-headed Serpent Bar)	bone	BO1	touching the nostrils
dragon head	(Double-headed Serpent Bar)	bone	BO-und.	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO-und.	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO-und.	touching the nostrils
deity head	(shield)	round w/f?	round w/f?	touching the nose
human figure	K'ahk' Tiliw Chan Chaahk	round w/f	round w/f	touching the nose
zoomorphic head	(Crescent-headed Monster / Jester God head)	2 bones	BO-und.	touching the nostrils

Naranjo	NAR	Stela 22	Graham and von Euw 1975: 2:55 (CMHI 2:1) (drawing by Ian Graham)	6 K'an 2 Sak	9.13.6.10.4	9.14.0.0.0
Naranjo	NAR	Stela 25	Graham 1978: 2:69 (CMHI 2:2) (drawing by Eric von Euw)	12 K'an 17 Sip	9.9.2.0.4	9.10.0.0.0
Naranjo	NAR	Stela 28	Graham 1978: 2:75 (CMHI 2:2) (drawing by Eric von Euw)	5 Ajaw 3 Mak	9.14.10.0.0	9.15.0.0.0
Naranjo	NAR	Stela 30	Graham 1978: 2:79 (CMHI 2:2) (drawing by Ian Graham)	7 Ajaw 18 K'ank'in	9.14.3.0.0	9.15.0.0.0
Naranjo	NAR	Stela 31	Graham 1978: 2:83 (CMHI 2:2) (drawing by Ian Graham)	5 Ajaw 3 Mak	9.14.10.0.0	9.15.0.0.0
Naranjo	NAR	Stela 33	Graham 1978: 2:87 (CMHI 2:2) (drawing by Ian Graham)	12 Ajaw? 8 Pax	9.17.10.0.0?	9.18.0.0.0
Naranjo	NAR	Stela 37	Graham 1978: 2:95 (CMHI 2:2) (drawing by Ian Graham)	10? Ajaw 8 Yaxk'in	9.12.0.0.0?	9.12.0.0.0
Naranjo	NAR	Stela 38	Graham 1978: 2:97 (CMHI 2:2) (drawing by Ian Graham)	5 Ajaw 3 Ch'en	9.8.0.0.0	9.8.0.0.0
Naranjo	NAR	Stela 41	Graham 1980: 2:185 (CMHI 2:3) (drawing by Ian Graham)			
Nimli Punit	NMP	Stela 1	Wanyerka 2003: Fig. 14 (drawing by John Montgomery)	3 Ajaw 3 Mol	9.15.10.0.0	9.16.0.0.0
Nimli Punit	NMP	Stela 14	Wanyerka 2003: Fig. 25 (drawing by John Montgomery)	10 Ajaw 8 Sak*	9.18.0.0.0	9.19.0.0.0
				According to Wanyerka (2003: 56): "The Long Count date [...] is clearly 9.18.0.0.0 which would require a Calendar Round date of 11 Ajaw 18 Mak (or 7, October 790). However, the accompanying Calendar Round date is clearly 10 Ajaw 8 Sak that corresponds to the Long Count date of 9.18.10.0.0 (15, August 800)"		
Oxkintok	OXK	South Lintel, Structure 3C10	Proskouriakoff 1950: Fig. 96b			Terminal Classic / Postclassic
Oxkintok	OXK	Stela 9	Proskouriakoff 1950: Fig. 87d			Terminal Classic / Postclassic

deity head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
deity head		bone?	BO2?	touching the nostrils
zoomorphic head	(headdress)	bone	BO-und.	touching the nostrils
zoomorphic head		2 bones	BO3	touching the nostrils
deity head	Crescent-headed Monster/ Jester God head	round	oval	touching the nostrils
human figure	Aj Wosaaj	round	round	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
human figure	K'ahk' Tiliw Chan Chaahk	round w/f	round w/f	touching the nose
dragon head	(headdress)	2 bones	BO1	touching the nostrils
human figure	K'ahk' Tiliw Chan Chaahk	3 knots w/f	3 knots w/f	touching the nose
deity head	K'awiil	bone	BO2	touching the nostrils
dragon head	(double-headed dragon)	2 bones	BO2	touching the nostrils
dragon head	Crescent-headed Monster (head)	bone	BO2	touching the nostrils
human figure	K'ahk' Ukalaw Chan Chaahk	3 knots w/f	3 knots w/f	front of the nose
jaguar head?	(headdress)	bone	BO2	touching the muzzle
dragon head	(headdress)	bone	BO3	touching the nostrils
dragon head	Crescent-headed Monster/ Jester God head	2 round	2Ro	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO-und.	touching the nostrils
human figure	Aj Wosaaj	ds	ds	touching the nose
zoomorphic head	(headdress)	2 bones	BO1?	touching the nostrils
human head	(belt ornament)	ds	ds	touching the nose
human figure	Laju'n Chan Ajaw	und.	und.	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
human figure		und.	und.	touching the nose
human figure		nb	nb-BO1	through the nose
human figure?		und.	und.	touching the nose

Oxkintok	OXK	Stela 12	Proskouriakoff 1950: Fig. 88b			Terminal Classic / Postclassic
Palenque	PAL	Bench 1 (South side), Palace	Robertson 1985a: Figs. 421 & 423	12 Ajaw 8 Keh	9.11.0.0.0	9.11.0.0.0
Palenque	PAL	Bench 9, House E, Palace	Robertson 1985a: Fig. 432			9.13.0.0.0?
Palenque	PAL	Dumbarton Oaks Panel 2	Schele and Miller 1986: Fig. VII.3, p. 275 (drawing by Linda Schele)	9 Manik 5 Muwaan	9.14.11.2.7	9.15.0.0.0
Palenque	PAL	East elevation, Temple of the Sun	Robertson 1991: Fig. 74			9.13.0.0.0
Palenque	PAL	East Jamb, Temple of the Cross	Robertson 1991: Figs. 42-43			9.13.0.0.0
Palenque	PAL	Pier C, House A, Palace	Robertson 1985a: Figs. 37-38			9.13.0.0.0
Palenque	PAL	Pier C, House D, Palace	Robertson 1985a: Figs. 161-162			9.14.0.0.0
Palenque	PAL	Pier D, House A, Palace	Robertson 1985a: Figs. 69-70			9.13.0.0.0
Palenque	PAL	Pier E, House D, Palace	Robertson 1985a: Figs. 213-214			9.14.0.0.0
Palenque	PAL	Pier J, House A-D, Palace	Robertson 1985a: Figs. 252-253			9.14.0.0.0
Palenque	PAL	Sarcophagus lid	Schele and Miller 1986: Plate 111a, p. 282 (drawing by Merle Greene Robertson)	6 Etz'nab' 11 Yax	9.12.11.5.18	9.13.0.0.0
Palenque	PAL	Sarcophagus, side (details)	Schele and Miller 1986: Fig. I.3i (drawing by Linda Schele); Martin and Grube 2000: 160 (drawing by Tracy Wellman)	6 Etz'nab' 11 Yax	9.12.11.5.18	9.13.0.0.0
Palenque	PAL	Sculptured Panel, West Court, Palace	Robertson 1985a: Figs. 358 & 364			9.14.0.0.0
Palenque	PAL	South Jamb,Temple of the Sun	Robertson 1991: Fig. 112			9.13.0.0.0
Palenque	PAL	South Substructure Altar (South face), Palace	Robertson 1985a: Figs. 408 & 409b	*(Date of the structure according to Robertson 1985a: Table IV, p.118)*		9.8.0.0.0

human figure		nb	nb-BO1	through the nose
zoomorphic head	Venus Monster	sc (2)	ab (2)	touching the nostrils
zoomorphic head		unc.	unc.	touching the nostrils
zoomorphic head (Crescent-headed Monster / Jester God head)	(pendant)	2 round	2Rp	touching the nose/nostrils
deity head	K'an-cross deity	2 bones	BO2?	touching the nostrils
deity head	(headdress)	bf	bf	touching the nostrils
zoomorphic head		2 bones	BO3	touching the nostrils
zoomorphic head		2 bones	BO3	touching the nostrils
deity head	(headdress)	ds	ds	touching the nose
zoomorphic head	(loincloth ornament?)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	sc	sc2	touching the nostrils
deity head	Sun God / K'inich Ajaw	ds	ds	touching the nose
zoomorphic head	(headdress?)	sc (2)	sc (2)	touching the nostrils
zoomorphic head		2 bones	BO3	touching the nostrils
avian zoomorph	Principal Bird Deity	2 bones	BO3	touching the nostrils
deity	Jester God emerging from the mouth of a dragon	sc	ab	touching the nostrils
deity	K'awiil emerging from the mouth of a dragon	sc (2)	ab (2)	touching the nostrils
dragon	(double-headed dragon)	sc	ab	touching the nostrils
dragon	(double-headed dragon)	sc	ab	touching the nostrils
human figure	K'inich Janaahb' Pakal I	sc	ab	touching the nose
deity head	Jester God	sc (2)	sc (2)	touching the nostrils
jaguar head	(headdress)	sc (2)	sc (2)	touching the snout
zoomorphic head	(headdress)	sc (2)	sc (2)	touching the nostrils
deity	K'awiil	bone	BO-und.	touching the nostrils
zoomorphic head	(headdress)	bone	BO-und.	touching the nostrils
zoomorphic head	Witz Monster C?	2 bones	BO3	touching the nostrils

Palenque	PAL	South Substructure Altar (West face), Palace	Robertson 1985a: Figs. 407 & 409a	*(Date of the structure according to Robertson 1985a: Table IV, p.118)*		9.8.0.0.0
Palenque	PAL	Temple of the Cross Tablet	Robertson 1991: Fig. 9	5 Kawak 17 Mol	9.12.18.5.19	9.13.0.0.0
Palenque	PAL	Temple of the Foliated Cross Tablet	Robertson 1991: Fig. 153	8 Ajaw 8 Wo	9.13.0.0.0	9.13.0.0.0
Palenque	PAL	Temple of the Sun Tablet	Robertson 1991: Figs. 95-111	8 Ajaw 8 Wo	9.13.0.0.0	9.13.0.0.0
Palenque	PAL	Temple XIV Tablet	Robertson 1991: Figs. 174-176	9 Ajaw 3 K'ank'in	9.13.13.15.0	9.14.0.0.0
Palenque	PAL	West Jamb, Temple of the Cross	Robertson 1991: Figs. 33-34			9.13.0.0.0
Palenque	PAL	West Roof, Temple of the Cross	Robertson 1991: Figs. 55-56			9.13.0.0.0
Piedras Negras	PNG	Stela 2 (top)	Montgomery n.d. (File No. JM05220)	1 Ajaw 3 Pop	9.13.5.0.0	9.14.0.0.0
Piedras Negras	PNG	Stela 5	Montgomery n.d. (File No. JM05252)	12 Ajaw 8 K'ank'in	9.14.5.0.0	9.15.0.0.0
Piedras Negras	PNG	Stela 8	Martin and Grube 2000: 147 (drawing by John Montgomery)	*(Date according to Proskouriakoff 1950: 193 [based on a date provided by Eric Thompson])*	9.14.15.0.0?	9.15.0.0.0

zoomorphic head	Witz Monster C?	2 bones	BO-und.	touching the nostrils
avian zoomorph	Principal Bird Deity	sc	sc2	touching the nostrils
deity	Jester God	sc	sc2	touching the nostrils
dragon head		sc (2)	sc (2)	touching the nostrils
dragon head		sc (2)	sc (2)	touching the nostrils
avian zoomorph	Principal Bird Deity	2 bones	BO2	touching the nostrils
deity	Jester God	2 bones	BO2	touching the nostrils
deity head	(pendant)	2 bones	BO2	touching the nostrils
deity head	(personified bloodletter)	2 bones	BO2	touching the nostrils
deity head	Crescent-headed Monster	2 bones	BO2	touching the nostrils
deity head	Crescent-headed Monster	2 bones	BO2	touching the nostrils
deity head		2 bones	BO2	touching the nostrils
deity head		2 bones	BO3	touching the nostrils
deity head		2 bones	BO3	touching the nostrils
deity head		2 bones	BO3	touching the nostrils
deity head		sc (2)	ab (2)	touching the nostrils
deity head		sc (2)	ab (2)	touching the nostrils
human head	(pendant)	2nm	2nm-BO2?	both sides of the nose
humanlike head		sc	sc2	touching the nose
humanlike head		sc	sc2	touching the nose
deity	God L	sc	sc1	touching the nose
deity	God M	sc	sc1	touching the nose
deity	K'awiil	bone	BO2	touching the nostrils
deity head	(headdress)	2 bones	BO-und.	touching the nostrils
deity		sc (2)	sc (2)	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(loincloth ornament)	2 bones	BO-und.	touching the nostrils
zoomorphic head		2 bones	BO-und.	touching the nostrils?
human figure		und.	und.	touching the nose
deity	Jaguar God of the Underworld	round w/f	round w/f	touching the nose
human figure	K'inich Yo'nal Ahk	sc w/f	sc w/f	touching the nose
human figure	K'an Nikte'? B'alo'm?	sc w/f	sc w/f	touching the nose
deity head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils

Piedras Negras	PNG	Stela 11	Schele and Miller 1986: Fig. II.4, p. 112 (drawing by Linda Schele)	4 Ajaw 13 Yax	9.15.0.0.0	9.15.0.0.0
Piedras Negras	PNG	Stela 40	Martin and Grube 2000: 149 (drawing by John Montgomery)	9 Ajaw 18 Xul	9.15.15.0.0	9.16.0.0.0
Piedras Negras	PNG	Throne 1	Montgomery 1998	5 Ajaw 3 Muwaan	9.17.15.0.0	9.18.0.0.0
Pusilha	PUS	Stela C	Wanyerka 2003: Fig. 44 (drawing by John Montgomery)	*According to Wanyerka (2003: 16): "Morley (1937-38: Vol. IV: 24) dates Stela C to 9.9.0.0.0 3 Ajaw 3 Sotz (9, May 613) based on stylistic evidence. However, based on the glyphic reference to the Kan Ch'ok or "Four Youths" Title as recorded in the individual's headdress, a reference that also appears in the inscriptions of both Quirigua (Stela J at G8, 9.15.6.14.6) and Copan (Stela I at B2, 9.12.3.14.0), Morley's date is probably correct. On Copan, Stela 7 (B9) the Kan Ch'ok title is recorded in nearly the same identical fashion, although the Stela C lacks the tzuk or "partition" part of the full glyphic title."* *(NB: Proskouriakoff's [1950: 194] stylistic date is 9.13.10.0.0)*		9.9.0.0.0
Pusilha	PUS	Stela P	Wanyerka 2003: Fig. 55 (drawing by John Montgomery)	6 Ajaw 13 Mak	9.10.15.0.0	9.11.0.0.0
Quirigua	QRG	Altar L	Looper 2003: Fig. 1.20, p. 51	9 Chuwen 14 Sek	9.11.0.11.0	9.12.0.0.0
Quirigua	QRG	Altar O'	Looper 2003: Fig. 6.6, p. 189	11 Ajaw 18 Mak	9.18.0.0.0	9.18.0.0.0
Quirigua	QRG	Altar Q	Looper 2003: Fig. 1.22, p. 53			9.12.0.0.0
Quirigua	QRG	Monument 26	Looper 2003: Fig. 1.6, p. 41	7 Ok 13 Sak	9.2.18.13.10	9.3.0.0.0
Quirigua	QRG	Stela A	Looper 2003: Fig. 5.18, p. 169	6 Ajaw 13 K'ayab'	9.17.5.0.0	9.18.0.0.0
Quirigua	QRG	Stela C	Looper 2003: Fig. 5.17, p. 169	6 Ajaw 13 K'ayab'	9.17.5.0.0	9.18.0.0.0

dragon head		2 bones	BO3	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
human figure (f)		unc.	unc.	touching the nose
dragon head		2 bones	BO3	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
zoomorphic head	(Witz Monster B?)	2 bones	BO3	touching the nostrils
dragon head	(Double-headed Serpent Bar)	und.	und.	touching the nostrils
dragon head		2 bones	BO1	touching the nostrils
human figure		nb	nb-BO4	touching the nose
human figure		nb w/f?	nb w/f?	touching the nose
human figure	K'awiil Yo(p)aat	2 round	2Ro	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
deity		sc w/f	sc w/f	touching the nose
deity head		unc.	unc.	touching the nose
deity head		unc.	unc.	touching the nose
human figure		unc.	unc.	touching the nose
human figure		2 round	2Rf	touching the nose
deity	Ik' Hu'n?	unc.	unc.	touching the nose
deity	Pax God	4pm	4pm	touching the nose

Quirigua	QRG	Stela D: north face	Looper 2003: Fig. 4.31, p. 146	7 Ajaw 18 Pop	9.16.15.0.0	9.17.0.0.0
Quirigua	QRG	Stela D: south face	Looper 2003: Fig. 4.29, p. 145	7 Ajaw 18 Pop	9.16.15.0.0	9.17.0.0.0
Quirigua	QRG	Stela E: north face	Looper 2003: Fig. 4.37, p. 149	13 Ajaw 19 Kumk'u	9.17.0.0.0	9.17.0.0.0
Quirigua	QRG	Stela E: south face	Looper 2003: Fig. 4.36, p. 149	13 Ajaw 19 Kumk'u	9.17.0.0.0	9.17.0.0.0
Quirigua	QRG	Stela F: north face	Looper 2003: Figs. 4.16 & 4.17, p. 134	13 Ajaw 18 Kumk'u	9.17.0.0.0	9.17.0.0.0
Quirigua	QRG	Stela F: south face	Looper 2003: Fig. 4.8, p. 129	1 Ajaw 3 Sip	9.16.10.0.0	9.17.0.0.0
Quirigua	QRG	Stela H: south face	Looper 2003: Fig. 3.18b, p. 91	2 Ajaw 13 Sek	9.16.0.0.0	9.16.0.0.0
Quirigua	QRG	Stela H: west face	Looper 2003: Fig. 3.17, p. 90	2 Ajaw 13 Sek	9.16.0.0.0	9.16.0.0.0

dragon head		bone	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
human head		2nm	2nm-und.	both sides of the nose
human head		sc?	sc2?	touching the nose
human head		sc?	sc2?	touching the nose
human head		und.	und.	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-round?	both sides of the nose
dragon head	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
human head?		und.	und.	touching the nose
human head?		und.	und.	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
dragon snout	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO3	touching the nostrils
human figure (torso)		2nm	2nm-BO2	both sides of the nose
deity	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
deity		2 bones	BO-und.	touching the nostrils
deity		bone	BO-und.	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
human head		round	round	touching the nose
human head?		round	round	touching the nose
human head		2nm	2nm-BO2	both sides of the nose
deity head	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
dragon head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
dragon head		bone	BO3	touching the nostrils
human head		2nm	2nm-und.	both sides of the nose
human head		2nm	2nm-und.	both sides of the nose
human head		round	oval	touching the nose
human head		round	oval	touching the nose
deity	K'awiil	2 bones?	BO-und.	touching the nostrils
deity head	(belt/loincloth ornament)	2nm	2nm-BO3?	both sides of the nose
dragon snout	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO3	touching the nostrils
zoomorphic head	Witz Monster B	2 bones	BO3	touching the nostrils

Quirigua	QRG	Stela J: west face	Looper 2003: Fig. 3.31, p. 104	8 Ajaw 8 Sotz'	9.16.5.0.0	9.17.0.0.0
Quirigua	QRG	Stela U: side I	Looper 2003: Fig. 1.4a, p. 39	9 Ajaw 8 Keh	9.2.5.11.0	9.3.0.0.0
Sacul	SCU	Stela 6	Grube and Schele 1995 (MHWT XIX): p. 144	1 Muluk 17 Wo	9.17.9.4.9	9.18.0.0.0
Sacul	SCU	Stela 9	Grube and Schele 1995 (MHWT XIX): p. 157			
Santa Rita (Corozal)	SRC	Mural (east half of the north wall)	Miller 1982: Fig. 110, p. 72			Postclassic
Santa Rosa Xtampak	SRX	North Panel, Palace	Proskouriakoff 1950: Fig. 94a			10.0.0.0.0
Santa Rosa Xtampak	SRX	Stela 1	Proskouriakoff 1950: Fig. 86b			10.3.0.0.0
				(Date according to Graña-Behrens 2002: 175)		
Santa Rosa Xtampak	SRX	Stela 3	Proskouriakoff 1950: Fig. 85d		10.2.2.0.0	10.3.0.0.0
				(2. Tun in K'atun 1 Ajaw)		
Santa Rosa Xtampak	SRX	Stela 4	Proskouriakoff 1950: Fig. 85c; Grube, Lacadena, and Martin 2003: II-78 (drawing by Daniel Graña-Behrens)		10.4.2.0.0	10.5.0.0.0
				(2. Tun in K'atun 10 Ajaw)		
Santa Rosa Xtampak	SRX	Stela 8	Proskouriakoff 1950: Fig. 85b			10.0.0.0.0
Sayil	SAY	Center Lintel, Structure 4B1	Proskouriakoff 1950: Fig. 102b			Terminal Classic
Sayil	SAY	East Lintel, Structure 4B1	Proskouriakoff 1950: Fig. 102a			Terminal Classic
Sayil	SAY	West Lintel, Structure 4B1	Proskouriakoff 1950: Fig. 102c			Terminal Classic
Seibal	SBL	Stela 1	Graham 1996: 7:13 (CHMI 7:1) (drawing by Ian Graham)	3 Ajaw 3 Keh	10.2.0.0.0?	10.2.0.0.0?
Seibal	SBL	Stela 3	Graham 1996: 7:17 (CHMI 7:1) (drawing by Ian Graham)	1 Ok 8 K'ank'in	10.2.5.3.10?	10.3.0.0.0?
Seibal	SBL	Stela 4	Graham 1996: 7:19 (CHMI 7:1) (drawing by Ian Graham)			
Seibal	SBL	Stela 8	Graham 1996: 7:27 (CHMI 7:1) (drawing by Ian Graham)	5 Ajaw 3 K'ayab'	10.1.0.0.0	10.1.0.0.0
Seibal	SBL	Stela 9	Graham 1996: 7:29 (CHMI 7:1) (drawing by Ian Graham)	5 Ajaw 3 K'ayab'	10.1.0.0.0	10.1.0.0.0
Seibal	SBL	Stela 10	Graham 1996: 7:31 (CHMI 7:1) (drawing by Ian Graham)	5 Ajaw 3 K'ayab'	10.1.0.0.0	10.1.0.0.0

deity head		round w/f	round w/f	touching the nose
dragon head	(headdress)	bone	BO-und.	touching the nostrils
dragon head	(headdress)	sc	ab	touching the nostrils
deity head		2 round	2Ro	touching the nose
human figure		round w/f	round w/f	touching the nose
human figure		unc.	unc.	touching the nose
deity		2 bones	BO1	touching the nostrils?
humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-unc.	through the nose?
human figure		sc w/f?	sc w/f?	touching the nose?
human figure		sc w/f?	sc w/f?	front of the nose?
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
human figure		sc w/f	sc w/f	front of the nose
human figure		sc w/f	sc w/f	front of the nose
deity	K'awiil	bone	BO1	touching the snout
deity	K'awiil	bone	BO1	touching the snout
deity	K'awiil	bone	BO1	touching the snout
human figure		sc w/f	sc w/f	touching the nose
zoomorphic creature	(headdress appendage)	bf?	bf?	touching the beak/snout
human figure		nb	nb-BO4	through the nose
human figure		sc?	sc1?	touching the nose?
dragon head	(headdress)	bone	BO1	touching the nostrils
human figure	Aj B'olon Haab'tal Wat'ul Chatel (as a deity impersonator)	sc w/f	sc w/f	touching the nose
dragon		bone	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
dragon	(double-headed dragon)	2 bones	BO1	touching the nostrils
dragon head	(headdress)	2 bones	BO1	touching the nostrils
dragon head	(headdress)	2 bones	BO1	touching the nostrils
human figure	Aj B'olon Haab'tal Wat'ul Chatel	nb	nb-BO1	through the nose

Seibal	SBL	Stela 11	Graham 1996: 7:34 (CHMI 7:1) (drawing by Ian Graham)	5 Ajaw 3 K'ayab'	10.1.0.0.0	10.1.0.0.0
Seibal	SBL	Stela 13	Graham 1996: 7:37 (CHMI 7:1) (drawing by Ian Graham)	7 "Water"		10.3.0.0.0?
Seibal	SBL	Stela 14	Graham 1996: 7:39 (CHMI 7:1) (drawing by Ian Graham)			10.2.0.0.0
Seibal	SBL	Stela 17	Graham 1996: 7:45 (CHMI 7:1) (drawing by Ian Graham)			10.2.0.0.0?
Seibal	SBL	Stela 20	Graham 1996: 7:51 (CHMI 7:1) (drawing by Ian Graham)	1 Ajaw 3 Yaxk'in	10.3.0.0.0	10.3.0.0.0
Seibal	SBL	Stela 21	Graham 1996: 7:53 (CHMI 7:1) (drawing by Ian Graham)	5 Ajaw 3 K'ayab' (?)	10.1.0.0.0?	10.1.0.0.0
Site Q	n.a.	Ballplayer panel 2	Schele and Miller 1986: Fig. VI.12, p. 258 (drawing by Linda Schele)			9.13.0.0.0
Tancah	TAN	Mural 1, Structure 12	Miller 1982: Plate 6 (reconstruction painting by F. Dávalos)			Early Postclassic
Tikal	TIK	Altar 5	Jones and Satterthwaite 1982: Fig. 23 (drawing by William R. Coe)	1 Muluk 2 K'ank'in	9.13.19.16.9	9.14.0.0.0
Tikal	TIK	Altar 12	Jones and Satterthwaite 1982: Fig. 59a (drawing by William R. Coe)			
Tikal	TIK	Lintel 2, Temple III (Str. 5D-3)	Jones and Satterthwaite 1982: Fig. 72 (drawing by William R. Coe)			9.19.0.0.0
Tikal	TIK	Lintel 2, Temple IV (Str. 5C-4)	Jones and Satterthwaite 1982: Fig. 73 (drawing by William R. Coe)	3 Ajaw 13 Wo	9.15.15.14.0	9.16.0.0.0
Tikal	TIK	Lintel 3, Temple I (Str. 5D-1-1st)	Jones and Satterthwaite 1982: Fig. 70 (drawing by William R. Coe)	12 Etznab' 11 Sak	9.13.3.9.18	9.14.0.0.0

dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure	Aj B'olon Haab'tal Wat'ul Chatel	ds	ds	touching the nose
human figure		nb	nb-BO4	through the nose
human figure	? K'awiil Chan? Kab' Wokol..?	sc w/f	sc w/f	front of the nose
deity head	(belt/loincloth ornament)	2nm	2nm-round	both sides of the nose
human figure		ds	ds	touching the nose
human head	(belt ornament)	round w/f	round w/f	touching the nose
human figure	K'apa' Sak ?	ds	ds	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
avian head	(headdress)	bf?	bf?	touching the beak
human figure	Aj B'olon Haab'tal Wat'ul Chatel (?)	sc w/f	sc w/f	touching the nose
human figure		sc w/f	sc w/f	touching the nose
deity		2 bones	BO4	touching the nostrils
deity		2 bones	BO4	touching the nostrils
deity		2 bones	BO4	touching the nostrils
deity		2 bones	BO4	touching the nostrils
serpentine dragon		2 bones	BO4	touching the nostrils
human figure	(Masul Ajaw)	3 knots w/f	3 knots w/f	touching the nose
human figure	Jasaw Chan K'awiil I	3 knots w/f	3 knots w/f	touching the nose
deity head	dragon's ear ornament	2 bones	BO1	touching the nostrils
dragon		2 bones	BO3	touching the nostrils
human figure		unc.	unc.	touching the nose
dragon snout	(lower register)	2 bones	BO3	touching the nostrils
dragon snout	(lower register)	2 bones	BO3	touching the nostrils
human figure		3 knots w/f	3 knots w/f	touching the nose
human figure		3 knots w/f	3 knots w/f	touching the nose
deity		sc w/f	sc w/f	touching the nose
deity head		sc	ab	touching the nostrils
dragon head		2 bones	BO2	touching the nostrils
dragon snout		2 bones	BO2	touching the nostrils
human head		round	round	touching the nose
humanlike figure		unc.	unc.	touching the nose
unidentified head	(headdress)	sc	ab	touching the nose
zoomorphic head	Witz Monster B	2 bones	BO3	touching the nostrils
zoomorphic snout	Witz Monster snout	sc	ab	touching the nostrils
zoomorphic snout	Witz Monster snout	sc (2)	ab	touching the nostrils
deity head	(headdress)	round	round	touching the nose
human figure	Jasaw Chan K'awiil I	unc.	unc.	touching the nose

Tikal	TIK	Lintel 3, Temple IV (Str. 5C-4)	Jones and Satterthwaite 1982: Fig. 74 (drawing by William R. Coe)	13 Ak'b'al 1 Ch'en	9.15.15.2.3	9.16.0.0.0
Tikal	TIK	Miscellaneous Stones 109	Jones and Satterthwaite 1982: Fig. 66s (drawing by William R. Coe)			Early Classic
Tikal	TIK	Stela 1: front	Jones and Satterthwaite 1982: Fig. 1a (drawing by William R. Coe)			8.19.0.0.0
Tikal	TIK	Stela 1: front & left	Jones and Satterthwaite 1982: Fig. 1a (drawing by William R. Coe)			8.19.0.0.0
Tikal	TIK	Stela 1: left	Jones and Satterthwaite 1982: Fig. 1a (drawing by William R. Coe)			8.19.0.0.0
Tikal	TIK	Stela 1: right	Jones and Satterthwaite 1982: Fig. 1a (drawing by William R. Coe)			8.19.0.0.0
Tikal	TIK	Stela 2: front	Jones and Satterthwaite 1982: Fig. 2a (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 2: left	Jones and Satterthwaite 1982: Fig. 2a (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 2: left & front	Jones and Satterthwaite 1982: Fig. 2a (drawing by William R. Coe)			9.2.0.0.0

deity		bone	BO3	touching the nostrils
deity head	(Witz Monster C snout)	sc (2)	ab	touching the nose
deity head	(Witz Monster C snout)	sc (2)	ab	touching the nose
dragon head	(headdress)	2 bones	BO3	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
dragon snout	(headdress)	2 bones	BO3	touching the nostrils
dragon wing		2 bones	BO3	touching the nostrils
dragon wing		2 bones	BO3	touching the nostrils
humanlike head		sc	ab	touching the nose
humanlike head		sc	ab	touching the nose
humanlike head		sc	ab	touching the nose
humanlike head		sc	ab	touching the nose
zoomorphic head	Witz Monster A	2 bones	BO3	touching the nostrils
zoomorphic head	Witz Monster A	2 bones	BO3	touching the nostrils
zoomorphic head	Witz Monster C	2 bones	BO3	touching the nostrils
zoomorphic head	Witz Monster C	2 bones	BO3	touching the nostrils
deity head		3pm	3pm	touching the nose
human head?		round	round	touching the nose
dragon snout	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO1	touching the nostrils
human figure	Sihyaj Chan K'awiil II	und.	und.	touching the nose
dragon head	(double-headed dragon)	2 bones	BO1	touching the nostrils
dragon head	(double-headed dragon)	bone	BO1	touching the nostrils
deity head		round	disc?	touching the nose
deity head		unc.	unc.	touching the nose
dragon		2 bones	BO1	touching the nostrils
deity head	(belt ornament)	round	round	touching the nose
deity head	(belt ornament)	round?	round?	touching the nose
deity head	(pendant?)	round	round	touching the nose
dragon head	(collar ornament?)	2 bones	BO1	touching the nostrils
dragon head		2 bones	BO1	touching the nostrils
human figure	K'an Chitam	round	round	touching the nose
zoomorphic head	(headdress of the belt ornament head)	2 bones	BO1	touching the nostrils
deity head		round?	round?	touching the nose
dragon head	(double-headed dragon)	2 bones	BO1	touching the nostrils

Tikal	TIK	Stela 2: right	Jones and Satterthwaite 1982: Fig. 2a (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 2: right & front	Jones and Satterthwaite 1982: Fig. 2a (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 7: front	Jones and Satterthwaite 1982: Fig. 11b (drawing by William R. Coe)	2 Ajaw 18 Muwaan	9.3.0.0.0	9.3.0.0.0
Tikal	TIK	Stela 9: front	Jones and Satterthwaite 1982: Fig. 13b (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 10: front	Jones and Satterthwaite 1982: Fig. 14b (drawing by William R. Coe)	7 Kib' 14 Yax	9.5.4.5.16	9.6.0.0.0
Tikal	TIK	Stela 13: front	Jones and Satterthwaite 1982: Fig. 19b (drawing by William R. Coe)			9.2.0.0.0
Tikal	TIK	Stela 16: front	Jones and Satterthwaite 1982: Fig. 22 (drawing by William R. Coe)	6 Ajaw 13 Muwaan	9.14.0.0.0	9.14.0.0.0
Tikal	TIK	Stela 18: front	Jones and Satterthwaite 1982: Fig. 26a (drawing by William R. Coe)			8.19.0.0.0
Tikal	TIK	Stela 20: front	Jones and Satterthwaite 1982: Fig. 29 (drawing by William R. Coe)	2 Ajaw 13 Sek	9.16.0.0.0	9.16.0.0.0
Tikal	TIK	Stela 21: front	Jones and Satterthwaite 1982: Fig. 31 (drawing by William R. Coe)	3 Lamat 6 Pax	9.15.3.6.8	9.16.0.0.0
Tikal	TIK	Stela 22: front	Jones and Satterthwaite 1982: Fig. 33 (drawing by William R. Coe)	13 Ajaw 18 Kumk'u	9.17.0.0.0	9.17.0.0.0
Tikal	TIK	Stela 28: left	Jones and Satterthwaite 1982: Fig. 48a (drawing by William R. Coe)			9.0.0.0.0

deity head		round	round	touching the nose
deity head		round	round	touching the nose
deity head		round	round	touching the nose
humanlike head		round	round	touching the nose
dragon head	(double-headed dragon)	2 bones	BO1	touching the nostrils
human figure	Chak Tok Ich'aak II	nb	nb-BO4	through the nose
human head	(belt/loincloth ornament)	2 round	2Ro	touching the nose
zoomorphic head	(garment appendage)	unc.	unc.	touching the snout
zoomorphic head	(garment appendage)	unc.	unc.	touching the snout
zoomorphic head	(garment appendage)	unc.	unc.	touching the snout
human figure	(captive)	unc.	unc.	touching the nose
human figure	Kalo'mte' B'ahlam	unc.	unc.	touching the nose
human figure	K'an Chitam	round	round	touching the nose
dragon head	Crescent-headed Monster (loincloth ornament)	bone	BO2	touching the nostrils
human figure	Jasaw Chan K'awiil I	ds	ds	touching the nose
human head	(belt/loincloth ornament)	2nm	2nm-oval	both sides of the nose
human head	knee ornament	round	round	touching the nose
human head	knee ornament	round	round	touching the nose
human head	(belt ornament)	2 round	2Ro	touching the nose
human figure	Yik'in Chan K'awiil	ds	ds	touching the nose
dragon head	(backrack ornament?)	2 bones	BO3	touching the nostrils
dragon head	Crescent-headed Monster (backrack ornament?)	bone	BO3	touching the nostrils
dragon head	(backrack ornament?)	2 bones	BO3	touching the nostrils
dragon head	Crescent-headed Monster (backrack ornament?)	bone	BO3	touching the nostrils
dragon head	Crescent-headed Monster (loincloth ornament?)	bone	BO3	touching the nostrils
human figure	Yax Nuun Ahiin II	ds	ds	touching the nose
dragon head	dragon with feline attributes	2 bones	BO1	touching the nostrils
dragon head		2 bones	BO1	touching the nostrils

Tikal	TIK	Stela 28: right	Jones and Satterthwaite 1982: Fig. 48a (drawing by William R. Coe)			9.0.0.0.0
Tikal	TIK	Stela 29: front	Jones and Satterthwaite 1982: Fig. 49a (drawing by William R. Coe)	13 Men 3 Sip	8.12.14.8.15	8.13.0.0.0
Tikal	TIK	Stela 30: front	Jones and Satterthwaite 1982: Fig. 50a (drawing by William R. Coe)			9.13.0.0.0
Tikal	TIK	Stela 31: front	Jones and Satterthwaite 1982: Fig. 51c (drawing by William R. Coe)	12 Etznab' 11 Sip	9.0.3.9.18	9.1.0.0.0
Tikal	TIK	Stela 32	Jones and Satterthwaite 1982: Fig. 55a (drawing by William R. Coe); Martin and Grube 2000: 31 (drawing by Simon Martin)			8.18.0.0.0
Tikal	TIK	Stela 35	Jones and Satterthwaite 1982: Fig. 55d (drawing by William R. Coe)			9.0.0.0.0
Tikal	TIK	Stela 39: front	Schele 1990: 80			8.19.0.0.0
Tikal	TIK	Stela 40: front	Grube and Martin 2000: II-37	6 Ajaw 8 Sotz'	9.1.13.0.0	9.2.0.0.0
Tikal	TIK	Stela 40: left	Grube and Martin 2000: II-37	6 Ajaw 8 Sotz'	9.1.13.0.0	9.2.0.0.0

jaguar head		2 bones	BO1	touching the nostrils
deity head		2 round	2Ro	touching the nose
deity head		2 round	2Ro	touching the nose
human figure		unc.	unc.	touching the nose
human head		und.	und.	touching the nose
human figure	Jasaw Chan K'awiil I	und.	und.	touching the nose
human head	(belt ornament)	und.	und.	touching the nose
deity head	(belt ornament)	2 round	2Ro	touching the nose
deity head	(headdress)	unc.	unc.	touching the nose
deity head		unc.	unc.	touching the nose
dragon head	(headdress)	2 bones	BO1	touching the nostrils
dragon head	Crescent-headed Monster/ Jester God head	2 bones	BO1	touching the nostrils
dragon head		2 bones	BO3	touching the nostrils
human figure	Sihyaj Chan K'awiil II	unc.	unc.	touching the nose
jaguar head?	(belt ornament)	2 bones	BO1	touching the muzzle
human figure		unc.	unc.	touching the nose
deity head		2 round?	2Ro?	touching the nose
dragon head	(Jester God?)	bone	BO1	touching the nostrils
human figure	(captive)	unc.	unc.	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	3pm?	3pm?	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	unc.	unc.	touching the nose
deity head		2 bones?	BO1?	touching the nose
dragon head		2 bones	BO3	touching the nostrils
human figure	K'an Chitam	unc.	unc.	touching the nose
human head		2 round	2Ro	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
deity head	K'awiil (headdress [name] glyph of Sihyaj Chan K'awiil II)	2 bones	BO1	touching the nostrils
zoomorphic head		2 bones	BO1	touching the nostrils

Tikal	TIK	Stela 40: right	Grube and Martin 2000 (MHWT XXIV): II-37 (drawing by Fernando Luin)	6 Ajaw 8 Sotz'	9.1.13.0.0	9.2.0.0.0
Tikal	TIK	Wooden panel from Burial 195	Schele 1990: 142			
Tonina	TNA	Monument 8	Mathews 1983: 6:29 (CMHI 6:1) (drawing by Peter Mathews)			9.12.0.0.0
Tonina	TNA	Monument 12	Mathews 1983: 6:39 (CMHI 6:1) (drawing by Peter Mathews)			
Tonina	TNA	Monument 83	Graham and Mathews 1996: 6:113 (CMHI 6:2) (drawing by Ian Graham)			9.18.0.0.0
Tonina	TNA	Monument 106	Graham and Mathews 1999: 6:135 (CMHI 6:3) (drawing by Ian Graham)			9.18.0.0.0
Tonina	TNA	Monument 114	Graham and Mathews 1996: 6:148 (CMHI 6:3) (drawing by Ian Graham)	7 Kab'an 15 Sek	9.18.3.10.17	9.19.0.0.0
Tonina	TNA	Monument 168	Miller and Martin 2004: Plate 20, p. 49 (photo by Michel Zabé)	4 Ajaw 3 Mak	9.7.4.0.0	9.8.0.0.0
Tonina	TNA	Panel* (*No number designation in Martin and Grube 2000: 188)	Martin and Grube 2000: 188 (drawing by Peter Mathews)	3 Manik' 0 Muwaan *(The initial date of 3 Muluk 0 Muwaan [9.18.9.3.7] is followed by an earlier date with a DN 10.7.13 and CR 2 Muluk 12 Ch'en; however, DN 10.7.13 would lead to 7 Ix 17 Ch'en, so the day coefficient in the DN is written erroneously, and it should be 18 rather than 13 [leading to 2 Muluk 12 Ch'en 9.17.18.13.9])*	9.18.9.3.7	9.19.0.0.0
Tulum	TUL	Mural 1, Interior east wall, Structure 5	Miller 1982: Pl. 28 (reconstruction painting by F. Dávalos)	*(Post-AD1400 [Miller 1982: 54], i.e. ca. 11.9.0.0.0-11.15.0.0.0)*		Late Postclassic

anthropomorphic head	(headdress [name] glyph of Ixik Ahiin)	ds?	ds?	touching the nostrils
anthropomorphic head	(pendant)	2 bones	BO1	touching the nose
deity head	(belt ornament)	round	round	touching the nose
deity head	(headdress)	2 bones	BO1	touching the nostrils
deity head	(headdress)	2 bones	BO1	touching the nostrils
deity head	(headdress)	2 bones	BO1	touching the nostrils
deity head		2 round	2Ro	touching the nose
human figure	Ixik Ahiin	unc.	unc.	touching the nose
human figure		ds	ds	touching the nose
dragon head		bone	und.	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO2?	touching the nostrils
dragon head	(belt/loincloth ornament)	2 bones	BO2?	touching the nostrils
human head	(belt ornament)	2nm	2nm-BO2?	both sides of the nose
human figure	(captive)	dnm	dnm	touching the nose
dragon head	(double-headed dragon)	2 bones	BO1	touching the nostrils
zoomorphic head		unc.	unc.	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the snout
dragon head	(feathered dragon head)	2 bones	BO1	touching the nostrils
dragon head	(feathered dragon head)	2 bones	BO1	touching the nostrils
dragon head		2 bones	BO1	touching the nostrils
dragon head		2 bones	BO1	touching the nostrils
human figure	(captive) Chan? Aj Chih (<Pomoy)	round	oval	touching the nose
humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-BO4	through the nose
humanlike figure		nb	nb-BO4	through the nose
zoomorphic head	(headdress)	unc.	unc.	touching the nostrils

Tulum	TUL	Mural 1, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)			Late Postclassic *(Post-AD1400 [Miller 1982: 54], i.e., ca. 11.9.0.0.0-11.15.0.0.0)*
Tulum	TUL	Mural 1, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)			Late Postclassic *(Post-AD1400 [Miller 1982: 54], i.e., ca. 11.9.0.0.0-11.15.0.0.0)*
Tulum	TUL	Mural 2, Structure 16	Miller 1982: Pl. 37 (reconstruction painting by F. Dávalos)			Late Postclassic *(Post-AD1400 [Miller 1982: 54], i.e., ca. 11.9.0.0.0-11.15.0.0.0)*
Tulum	TUL	Mural 4, Structure 16	Miller 1982: Pl. 40 (reconstruction painting by F. Dávalos)			Late Postclassic *(Post-AD1400 [Miller 1982: 54], i.e., ca. 11.9.0.0.0-11.15.0.0.0)*
Tzum	TZM	Stela 1	von Euw 1977: 4:51 (CMHI 4:1) (drawing by Eric von Euw)			
Tzum	TZM	Stela 2	von Euw 1977: 4:53 (CMHI 4:1) (drawing by Eric von Euw)			
Uaxactun	UAX	Stela 3	Graham 1986: 5:137 (CMHI 5:3) (drawing by Ian Graham)	2 Ajaw 13 Keh	9.3.13.0.0	9.4.0.0.0
Uaxactun	UAX	Stela 7	Graham 1986: 5:151 (CMHI 5:3) (drawing by Ian Graham)	9 Ajaw 18 Mol	9.19.0.0.0	9.19.0.0.0
Uaxactun	UAX	Stela 17	Graham 1986: 5:171 (CMHI 5:3) (drawing by Ian Graham)	10 Ajaw?		8.19.0.0.0?
Uaxactun	UAX	Stela 19	Graham 1986: 5:178 (CMHI 5:3) (drawing by Ian Graham)	3 Ajaw 8 K'ank'in	8.16.0.0.0	8.16.0.0.0
Uaxactun	UAX	Stela 20: right side	Graham 1986: 5:185 (CMHI 5:3) (drawing by Ian Graham)	2 Ajaw 18 Muwaan	9.3.0.0.0	9.3.0.0.0
Uaxactun	UAX	Structure B-XIII Mural (Group B)	Sharer 1994: Fig. 4.29 (drawing by Antonio Tejeda)			Late Early Classic
Ucanal	UCN	Stela 4	Graham 1980: 2:159 (CMHI 2:3) (drawing by Ian Graham)	5 Ajaw 3 K'ayab'	10.1.0.0.0	10.1.0.0.0
Uolantun	UOL	Stela 1	Jones and Satterthwaite 1982: Fig. 76a (drawing by William R. Coe)	6 Chuwen 14 Xul	8.18.13.5.11	8.19.0.0.0

humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-BO1	through the nose
humanlike figure		nb	nb-BO1	through the nose
human head		round	round	touching the nose
human head		round	round	touching the nose
human figure		und.	und.	touching the nose
human figure		nb	nb-BO4	touching the nose
human figure		nb?	nb-BO4?	touching the nose
deity head		round	round	touching the nose
dragon head	(double-headed feathered dragon)	bone	BO-und.	touching the nostrils
human figure		round?	round?	touching the nose
human figure		und.	und.	touching the nose
human figure	(captive)	round	round	touching the nose
human figure	(captive)	round	round	touching the nose
human figure		2 round	2Ro	touching the nose
human figure		2 round	2Ro	touching the nose
human figure		round	round	touching the nose
human figure		round	round	touching the nose
human figure		round	round	touching the nose
human figure		round	round	touching the nose
dragon head	(headdress)	2 bones	BO1	touching the nostrils
dragon snout	(belt/loincloth ornament)	bone	BO1	touching the nostrils
human figure		und.	und.	touching the nose
deity head	(belt ornament)	round	round	touching the nose
deity head		2 round	2Ro	touching the nose

Uxbenka	UXB	Stela 11	Wanyerka 2003: Fig. 93 (drawing by John Montgomery)			8.19.0.0.0
Uxbenka	UXB	Stela 18	Wanyerka 2003: Fig. 96 (drawing by John Montgomery)			8.19.0.0.0
Uxbenka	UXB	Stela 21	Wanyerka 2003: Fig. 98 (drawing by John Montgomery)			8.19.0.0.0
Uxmal	UXM	Architectural sculpture, western base of the temple supporting the House of the Magician	Sharer 1994: Fig. 14.18, p. 654 (photo: Instituto Nacional de Antropología e Historia, México, D.F.)			Terminal Classic
Uxmal	UXM	Stela 2	Graham 1992: 4:87 (CHMI 4:2) (drawing by Ian Graham)			10.4.0.0.0?
Uxmal	UXM	Stela 7	Graham 1992: 4:97 (CHMI 4:2) (drawing by Ian Graham)			10.4.0.0.0?
Uxmal	UXM	Stela 11	Graham 1992: 4:102 (CHMI 4:2) (drawing by Ian Graham)			10.4.0.0.0?
Uxmal	UXM	Stela 14	Graham 1992: 4:108 (CHMI 4:2) (drawing by Ian Graham)			10.4.0.0.0?
Xcalumkin	XLM	Jamb 5 (East Jamb), South Doorway, South Chamber, Middle Building, Hieroglyphic Group	Graham and von Euw 1992: 4:167 (CHMI 4:3) (drawing by Ian Graham)			9.17.0.0.0
Xnaheb	XNH	Stela 1	Wanyerka 2003: Fig. 37 (drawing by John Montgomery)			9.18.0.0.0
Xultun	XUL	Stela 1	von Euw 1978: 5:11 (CMHI 5:1) (drawing by Eric von Euw)			10.1.0.0.0
Xultun	XUL	Stela 2	von Euw 1978: 5:13 (CMHI 5:1) (drawing by Eric von Euw)			10.1.0.0.0
Xultun	XUL	Stela 3	von Euw 1978: 5:15 (CMHI 5:1) (drawing by Eric von Euw)	4 Ajaw 13 K'ank'in	10.1.10.0.0	10.2.0.0.0
				(11 Lamat 11 Xul (10.0.3.3.8) + DN 1.6.14.12 = 4 Ajaw 13 K'ank'in 10.1.10.0.0)		

deity head	(belt ornament)	round	round	touching the nose
human figure		2 round	2Ro	touching the nose
dragon head	(Double-headed Serpent Bar)	2 bones	BO1	touching the nostrils
human figure		round	round	touching the nose?
dragon head		bone	BO1	touching the nostrils
avian anthropomorph	(human figure in an avian costume?)	und.	und.	touching the nose
avian anthropomorph	(human figure in an avian costume?)	und.	und.	touching the nose
avian anthropomorph	(human figure in an avian costume?)	und.	und.	touching the nose
human figure		nb?	nb-BO4?	touching the nose
human figure		round	round	touching the nose
human figure		ds	ds	touching the nose
dragon snout	(nasal motif)	2 bones	BO-und.	touching the nostrils?
human figure		ds	ds	touching the nose
human figure?		nb	nb-BO1	through the nose?
human figure		und.	und.	touching the nose
zoomorphic head		2 bones	BO3	touching the nostrils
dragon snout	(nasal motif)	bone	BO2	touching the nostrils
human figure		ds	ds	touching the nose
jaguar?		2 bones	BO-und.	touching the muzzle
human figure		ds?	ds?	touching the nose
dragon head	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO1	touching the nostrils
dragon snout	(nasal motif)	round	round	touching the nostrils
human figure		ds	ds	touching the nose

Xultun	XUL	Stela 4	von Euw 1978: 5:19 (CMHI 5:1) (drawing by Eric von Euw)			10.1.0.0.0
Xultun	XUL	Stela 5	von Euw 1978: 5:23 (CMHI 5:1) (drawing by Eric von Euw)			10.0.0.0.0
Xultun	XUL	Stela 8	von Euw 1978: 5:31 (CMHI 5:1) (drawing by Eric von Euw)			10.0.0.0.0
Xultun	XUL	Stela 9	von Euw 1978: 5:35 (CMHI 5:1) (drawing by Eric von Euw)			10.0.0.0.0
Xultun	XUL	Stela 10	von Euw 1978: 5:37 (CMHI 5:1) (drawing by Eric von Euw)			10.1.0.0.0
Xultun	XUL	Stela 14	von Euw 1978: 5:46 (CMHI 5:1) (drawing by Eric von Euw)			10.1.0.0.0
Xultun	XUL	Stela 18	von Euw 1978: 5:59 (CMHI 5:1) (drawing by Eric von Euw)			9.2.0.0.0 *(Proskouriakoff's [1950] stylistic date: 9.12.0.0.0)*
Xultun	XUL	Stela 19	von Euw 1978: 5:61 (CMHI 5:1) (drawing by Eric von Euw)			9.2.0.0.0?
Xultun	XUL	Stela 23	von Euw and Graham 1984: 5:80 (CMHI 5:2) (drawing by Eric von Euw)			10.2.0.0.0
Xultun	XUL	Stela 24	von Euw and Graham 1984: 5:84 (CMHI 5:2) (drawing by Eric von Euw)		9.>15.?.?.?	10.2.0.0.0
Xultun	XUL	Stela 25	von Euw and Graham 1984: 5:88 (CMHI 5:2) (drawing by Eric von Euw)			10.2.0.0.0
Xunantunich	XUN	Stela 9	Graham 1978: 2:125 (CMHI 2:2) (drawing by Eric von Euw)	7 Ajaw 18 Sip	10.0.0.0.0	10.0.0.0.0
Yaltutu	YLT	Stela 1	Graham 1980: 2:169 (CMHI 2:3) (drawing by Ian Graham)			

dragon head	(belt/loincloth ornament)	bone	BO2	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO2?	touching the nostrils
avian head	(anklet)	bone	BO1	touching the beak
avian head	(anklet)	bone	BO1	touching the beak
deity head	(belt/loincloth ornament)	2 bones	BO3	touching the nostrils
dragon head	(headdress)	bone	BO3	touching the nostrils
human figure		ds?	ds?	touching the nose
human head	(belt ornament)	2nm	2nm-oval	both sides of the nose
human head	(belt ornament)	2nm?	2nm-oval?	both sides of the nose
zoomorphic head	(nasal motif)	2 bones	BO3	touching the nostrils
zoomorphic head	(anklet)	bone	BO-und.	touching the beak
zoomorphic head	(anklet)	bone	BO-und.	touching the beak
deity head	(belt/loincloth ornament)	2 bones	BO2	touching the nostrils
zoomorphic head	(headdress)	bone	BO1	touching the nostrils
human figure		ds	ds	touching the nose
deity head	(belt/loincloth ornament)	2 bones	BO-und.	touching the nostrils
zoomorphic head	(headdress)	bone	BO1	touching the nostrils
human figure		round	round	touching the nose
human figure		round	round	touching the nose
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure		ds	ds	touching the nose
avian head		2 bones	BO1?	touching the beak
avian head / beak		2 bones	BO1	touching the beak
deity head	(belt/loincloth ornament)	2 bones	BO1	touching the nostrils
dragon head	(headdress)	2 bones	BO1	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure		ds	ds	touching the nose
dragon snout	(nasal motif)	2 bones	BO1	touching the nostrils
human figure		ds	ds	touching the nose
human head?		und.	und.	touching the nose
zoomorphic head	(headdress)	2 bones	BO1?	touching the nostrils
human figure		und.	und.	touching the nose

Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VI	Graham 1982: 3:156-164 (CMHI 3:3) (drawing by Ian Graham)			9.17.0.0.0
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VII	Graham 1982: 3:156-164 (CMHI 3:3) (drawing by Ian Graham)			9.17.0.0.0
Yaxchilan	YAX	Lintel 1	Graham and von Euw 1977: 3:13 (CMHI 3:1) (drawing by Ian Graham)	11 Ajaw 8 Sek	9.16.1.0.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 2	Graham and von Euw 1977: 3:15 (CMHI 3:1) (drawing by Ian Graham)	4 Ajaw 3 Sotz'	9.16.6.0.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 3	Graham and von Euw 1977: 3:17 (CMHI 3:1) (drawing by Ian Graham)	8 Ajaw 8 Sotz'	9.16.5.0.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 5	Graham and von Euw 1977: 3:21 (CMHI 3:1) (drawing by Ian Graham)	12 Ajaw 8 Yaxk'in	9.16.1.2.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 6	Graham and von Euw 1977: 3:23 (CMHI 3:1) (drawing by Ian Graham)	8 Kimi 14 Mak	9.16.1.8.6	9.17.0.0.0
Yaxchilan	YAX	Lintel 7	Graham and von Euw 1977: 3:25 (CMHI 3:1) (drawing by Ian Graham)	10 Lamat 16 Mak	9.16.1.8.8	9.17.0.0.0
Yaxchilan	YAX	Lintel 9	Graham and von Euw 1977: 3: 29 (CMHI 3:1) (drawing by Ian Graham)	1 Eb' 0 Mol	9.16.17.6.12	9.17.0.0.0
Yaxchilan	YAX	Lintel 12	Graham and von Euw 1977: 3:33 (CMHI 3:1) (drawing by Ian Graham)			9.18.0.0.0
Yaxchilan	YAX	Lintel 13	Graham and von Euw 1977 3:35 (CMHI 3:1) (drawing by Eric von Euw)	1 Chikchan 13 Pop	9.16.0.14.5	9.17.0.0.0
Yaxchilan	YAX	Lintel 14	Graham and von Euw 1977: 3:37 (CMHI 3:1) (drawing by Eric von Euw)	4 Imix 4 Mol	9.15.10.0.1	9.16.0.0.0
Yaxchilan	YAX	Lintel 16	Graham and von Euw 1977: 3:41 (CMHI 3:1) (drawing by Ian Graham)	6 Kab'an 5 Pop	9.16.0.13.17	9.17.0.0.0

human figure	Itzamnaaj B'ahlam	unc.	unc.	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the snout/beak
dwarf	Aj ? Ch'at No..?	und.	und.	touching the nose
dwarf	? No..? Ek' ?? Chan	und.	und.	touching the nose
human figure	Yaxuun B'ahlam	und.	und.	touching the nose
dragon head	(headdress)	bone	BO1	touching the nostrils
human figure	Yaxuun B'ahlam IV	2nm	2nm-round	both sides of the nose
dragon	(headdress appendage)	2 bones	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV	round	round	touching the nose
human figure	Yaxuun B'ahlam IV	2nm	2nm-oval	both sides of the nose
dragon	(headdress appendage)	unc.	unc.	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose
zoomorphic head	(headdress)	2 bones	BO-und.	touching the muzzle
zoomorphic head	(headdress)	2 bones	BO-und.	touching the muzzle
dragon	(headdress appendage)	2 bones	BO-und.	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO3	touching the nostrils
dragon head	(belt/loincloth ornament)	bone	BO3	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose
zoomorphic head	(headdress)	bone	BO1	touching the nostrils
dragon	(headdress appendage)	2 bones	BO2?	touching the nostrils
dragon head	(headdress)	bone	BO-und.	touching the nostrils
dragon head	(headdress)	bone	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV	round	oval	touching the nose
humanlike head	(wristlet ornament)	round w/f	round w/f	touching the nose
zoomorphic head	Witz Monster B (headdress)	2 bones	BO2?	touching the nostrils
human figure		dnm	dnm	touching the nose
dragon head	(headdress)	bone	BO2	touching the nostrils
human figure (f)	Ixik Chak Joloom	2nm	2nm-oval-round	both sides of the nose
human figure	Yaxuun B'ahlam IV	2nm	2nm-oval-round	both sides of the nose
zoomorphic head	(headdress)	2 bones	BO2	touching the nostrils
dragon		2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(personified bloodletter)	2 bones	BO3	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose

Yaxchilan	YAX	Lintel 17	Graham and von Euw 1977: 3:43 (CMHI 3:1) (drawing by Ian Graham)			9.17.0.0.0
Yaxchilan	YAX	Lintel 24	Graham and von Euw 1977: 3:53 (CMHI 3:1) (drawing by Ian Graham)	5 Eb' 15 Mak	9.13.17.15.12	9.14.0.0.0
Yaxchilan	YAX	Lintel 25	Graham and von Euw 1977: 3:55 (CMHI 3:1) (drawing by Ian Graham)	5 Imix 4 Mak *(NB: Front edge: 9.14.11.15.1)*	9.12.9.8.1	9.15.0.0.0
Yaxchilan	YAX	Lintel 26	Graham and von Euw 1977: 3:57 (CMHI 3:1) (drawing by Ian Graham)	12 Eb' 0 Pop *(NB: Front edge: 9.14.14.13.16?)*	9.14.12.6.12	9.15.0.0.0
Yaxchilan	YAX	Lintel 32	Graham 1979: 3:73 (CMHI 3:2) (drawing by Ian Graham)	6 B'en 16 Mak	9.13.17.15.13	9.16.0.0.0
Yaxchilan	YAX	Lintel 33	Graham 1979: 3:75 (CMHI 3:2) (drawing by Ian Graham)	5 Kimi 19 Yaxk'in	9.15.16.1.6	9.16.0.0.0
Yaxchilan	YAX	Lintel 39	Graham 1979: 3:87 (CMHI 3:2) (drawing by Ian Graham)	4 Imix 4 Mol	9.15.10.0.1	9.16.0.0.0
Yaxchilan	YAX	Lintel 42	Graham 1979: 3:93 (CMHI 3:2) (drawing by Ian Graham)	12 Ajaw 8 Yaxk'in	9.16.1.2.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 43	Graham 1979: 3:95 (CMHI 3:2) (drawing by Ian Graham)	8 Kimi 14 Mak	9.16.1.8.6	9.17.0.0.0
Yaxchilan	YAX	Lintel 45	Graham 1979: 3:99 (CMHI 3:2) (drawing by Ian Graham)	12 Imix 4 Pop	9.12.8.14.1	9.13.0.0.0
Yaxchilan	YAX	Lintel 50	Graham 1979: 3:109 (CMHI 3:2) (drawing by Ian Graham)			9.19.0.0.0
Yaxchilan	YAX	Lintel 52	Graham 1979: 3:113 (CMHI 3:2) (drawing by Ian Graham)	7 Ajaw 18 Pop	9.16.15.0.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 53	Graham 1979: 3:115 (CMHI 3:2) (drawing by Ian Graham)	6 B'en 16 Mak	9.13.17.15.13	9.14.0.0.0
Yaxchilan	YAX	Lintel 54	Graham 1979: 3:117 (CMHI 3:2) (drawing by Ian Graham)	8 Ajaw 8 Sotz'	9.16.5.0.0	9.17.0.0.0
Yaxchilan	YAX	Lintel 55	Graham 1979: 3:119 (CMHI 3:2) (drawing by Ian Graham)			9.19.0.0.0
Yaxchilan	YAX	Lintel 58	Graham 1979: 3:125 (CMHI 3:2) (drawing by Ian Graham)			9.18.0.0.0

human figure	Yaxuun B'ahlam IV	nb	nb-BO1	touching the nose
unidentified skull	(headdress)	sc	sc1?	touching the nose
deity head	(pendant)	round	round	touching the nose
human figure	Itzamnaaj B'ahlam II	nb	nb-BO1	touching the nose
zoomorphic head	(double-headed dragon)	sc	sc1?	touching the nostrils?
zoomorphic head	(Crescent-headed Monster / Jester God head)	sc	sc2	touching the snout
human figure	Itzamnaaj B'ahlam II	nb	nb-unc.	touching the nose
human figure (f)	Ixik Uh? Chanil?	round	round	touching the nose
human head	(belt ornament)	round	round	touching the nose
human head	(wristlet ornament)	sc w/f	sc w/f	touching the nose
zoomorphic head	(headdress)	2 bones	BO2	touching the nostrils
dragon	(headdress appendage)	2 bones	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV	round	round	touching the nose
human head	(headdress appendage)	round	round	touching the nose
humanlike head	(headdress appendage)	round	round	touching the nose
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose
human figure	Yaxuun B'ahlam IV	nb	nb-unc.	touching the nose
zoomorphic head	(headdress)	2 bones	BO3	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV	nb w/f	nb w/f	touching the nose
zoomorphic head	(anklet)	bone	BO3	touching the nostrils
zoomorphic head	(anklet)	bone	BO3	touching the nostrils
zoomorphic head (Waterlily Jaguar?)	(headdress)	2 bones	BO1	touching the muzzle
human skull?	(belt ornament)	unc.	unc.	touching the nasal concha
human figure	K'inich Tatb'u Joloom III (?)	round	round	touching the nose
avian head	(headdress)	ds?	ds?	touching the beak
human figure	Itzamnaaj B'ahlam II	nb	nb-unc.	touching the nose
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils
human figure	Yaxuun B'ahlam IV	und.	und.	touching the nose
zoomorphic head	(headdress)	2 bones	BO1?	touching the nostrils
zoomorphic head	(headdress)	bone	BO1?	touching the nostrils
dragon head	(headdress)	2 bones	BO2	touching the nostrils
zoomorphic head	(headdress)	2 bones	BO1	touching the nostrils

Yaxchilan	YAX	Miscellaneous Stone I	Tate 1992: Fig. 155, p. 258 (drawing by Peter Mathews)			
Yaxchilan	YAX	Stela 1	Tate 1992: Fig. 124b, p. 226 (drawing by Carolyn Tate)	1 Ajaw 3 Sip	9.16.10.0.0	9.17.0.0.0
Yaxchilan	YAX	Stela 4	Tate 1992: Fig. 86, p. 192 (drawing by Carolyn Tate)	6 Ajaw 13 Kayab'	9.17.5.0.0	9.18.0.0.0
Yaxchilan	YAX	Stela 6	Tate 1992: Fig. 88a, p. 193 (drawing by Carolyn Tate)	5 B'en 1 Wayeb'	9.11.16.10.13	9.12.0.0.0
Yaxchilan	YAX	Stela 9	Tate 1992: Fig. 126, p. 228 (drawing by Carolyn Tate)			9.17.0.0.0
Yaxchilan	YAX	Stela 10	Tate 1992: Fig. 130c, p. 232 (drawing by Carolyn Tate)	7 Ajaw 18 Pop	9.16.15.0.0	9.17.0.0.0
Yaxchilan	YAX	Stela 11	Tate 1992: Fig. 136d, p. 237 (drawing by Linda Schele)	11 Ajaw 8 Sek	9.16.1.0.0	9.17.0.0.0
Yaxchilan	YAX	Stela 13	Tate 1992: Fig. 137c, p. 238 (drawing by Carolyn Tate)			

human figure		unc.	unc.	touching the nose
deity		sc w/f	sc w/f	touching the nose
deity head	(pendant)	round	round	touching the nose
deity head		round	round	touching the nose
deity head		sc	sc1	touching the nose
dragon head	(double-headed dragon)	2 bones	BO2	touching the nostrils
dragon head	(double-headed dragon)	2 bones	BO2	touching the nostrils
human figure	Yaxuun B'ahlam	round	round	touching the nose
human head		round	round	touching the nose
humanlike head	(pendant)	round	round	touching the nose
deity		sc w/f	sc w/f	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	sc	sc1	touching the nose
deity head		sc w/f	sc w/f	touching the nose
deity head		und.	und.	touching the nose
dragon head		bone	BO3	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO-und.	touching the nostrils
human figure		ds	ds	touching the nose
zoomorphic head	(anklet)	2 bones	BO1	touching the nostrils
deity head	(headdress)	bone	BO-und.	touching the nostrils
deity head		sc w/f	sc w/f	touching the nose
human figure	Yaxuun B'ahlam III	nb	nb-unc.	touching the nose
human head	(belt ornament)	round	round	touching the nose
unidentified head		sc	sc1	touching the nose
zoomorphic head	(headdress)	bone	BO2	touching the nostrils
dragon snout	(nasal motif)	2 bones	BO-und.	touching the nostrils
human figure	Yaxuun B'ahlam IV (?)	ds	ds	touching the nose
deity head	(deity head emerging from the mouth of a Double-headed Serpent Bar)	round w/f	round w/f	touching the nose
dragon head	(Double-headed Serpent Bar)	bone	BO2	touching the nostrils
dragon head	(Double-headed Serpent Bar)	bone	BO2	touching the nostrils
human figure	(ancestor?)	round	oval	touching the nose
human figure	Yaxuun B'ahlam IV (?)	nb	nb-BO1	touching the nose
human figure	Itzamnaaj B'ahlam II (ancestor)	ds	ds	touching the nose
human figure (f)	Ixik Uh? Chan? (ancestor)	ds	ds	touching the nose
humanlike head	(pendant)	round	round	touching the nose
humanlike head	(pendant)	round	round	touching the nose
humanlike head	(pendant)	round	round	touching the nose
human figure		nb	nb-BO1	touching the nose

Yaxchilan	YAX	Stela 14	Tate 1992: Fig. 150, p. 254 (drawing by Peter Mathews)	13 Men 13 Kayab'	9.4.8.8.15	9.5.0.0.0
Yaxchilan	YAX	Stela 27	Tate 1992: Fig. 26b, p. 65 & Fig. 55, p. 162 (drawings by Carolyn Tate)	13 Ajaw 18 Yax	9.4.0.0.0	9.4.0.0.0
Yaxchilan	YAX	Stela 30 (fragment)	Tate 1992: Fig. 46, p. 153 (drawing by Peter Mathews)			Early Late Classic?
Yaxha	YXH	Stela 07	Grube and Martin 2004 (MHWT XXVIII): II-11			9.2.0.0.0
Yaxha	YXH	Stela 13	Grube and Schele 1995 (MHWT XIX): p. 160	12 Ajaw 3 Mak	9.18.3.0.0	9.19.0.0.0
Yaxha	YXH	Stela 31	Grube and Martin 2004: II-72	13 Ix 2 Sak	9.18.5.16.14	9.19.0.0.0
Yula	YUL	Lintel 1: front	Grube, Lacadena, and Martin 2003: II-48 (drawing by Ian Graham)	8 K'an 2 Pop	10.2.4.8.4	10.3.0.0.0
Yula	YUL	Lintel 2: front	Grube, Lacadena, and Martin 2003: II-67 (drawing by Ian Graham)	6 Imix 4 Sek	10.2.11.14.1	10.3.0.0.0
PNK	PNK	Capstone	Miller and Martin 2004: Plate 31, p. 75 (photo: Museo Amparo, Puebla, Mexico)			Late Classic
PNK	PNK	San Francisco Stela	Miller and Martin 2004: Plate 46, p. 103 (photo by Joseph McDonald) & Fig. 35, p. 98 (drawing by Mark Van Stone)	1 Ajaw 3 Sip	9.16.10.0.0	9.17.0.0.0
PNK	PNK	Stela / Panel	Miller and Martin 2004: Fig. 51 (drawing by Simon Martin)	10 Ajaw 8 Mak	10.1.15.0.0	10.2.0.0.0

human figure	Joy B'ahlam I (?)	nb	nb-unc.	touching the nose
human figure	Joy B'ahlam I	nb	nb-BO4	touching the nose
human figure		2nm	2nm-ds-round	both sides of the nose
human head	(belt/loincloth ornament)	round	round	touching the nose
deity head	(belt/loincloth ornament)	2nm	2nm-und.	both sides of the nose
deity head	(headdress)	2 round?	2Rp	touching the nose
avian head	(headdress)	bf	bf	touching the beak
dragon snout	(headdress)	2 bones	BO1	touching the nostrils
human figure	K'inich Lakamtuun (dressed as the Jaguar God of the Underworld)	sc w/f	sc w/f	touching the nose
zoomorphic head	(headdress)	bone	BO-und.	touching the nostrils
human head	(human head emerging from the mouth / buccal cavity of an avian creature)	round w/f	round w/f	front of the nose
human head	(human head emerging from the mouth / maw of a dragon / serpentine creature)	round w/f	round w/f	touching the nose
deity	K'awiil	bone	BO3	touching the nostrils
deity head	(headdress)	2 round	2Ro	touching the snout
dragon		2 bones	BO1	touching the nostrils
dragon head	(headdress)	2 round	2Ro	touching the nostrils
human figure		dnm	dnm	touching the nose

APPENDIX F: A CATALOG OF PRINCIPAL AGENTS IN MONUMENTAL ART

Site:	Code:	Monument:	Last date (LC):	Stylistic date:	Agent (broad):	Agent (narrow):	NM:
Abaj Takalik	ABJ	Stela 2	7.16.?.?.?	7.17.0.0.0	human figure		Y
Abaj Takalik	ABJ	Stela 5	8.4.5.17.11	8.5.0.0.0	human figure		Y
Aguateca	AGT	Stela 1	9.15.10.0.0	9.16.0.0.0	human figure	K'awiil Chan K'inich (<DPL)	N
Aguateca	AGT	Stela 2	9.15.4.6.11	9.16.0.0.0	human figure	Ruler 3 (DPL)	Y
					human figure	(captive)	N
Aguateca	AGT	Stela 3	9.15.0.0.0	9.15.0.0.0	human figure	Ruler 3 (DPL)	N
Aguateca	AGT	Stela 6	9.17.0.0.0	9.17.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	Tahn? Te' K'inich	N
Aguateca	AGT	Stela 7	9.18.0.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	Tahn? Te' K'inich	Y
Bonampak	BPK	Lintel 1	9.17.16.3.12	9.18.0.0.0	human figure	(captive) Aj Ho' "Skull"	N
					human figure	Yajaw Chan Muwaahn II	N
Bonampak	BPK	Lintel 2	9.17.16.3.8	9.18.0.0.0	human figure	"Guardian of Taj Mo' " (Itzamnaaj B'ahlam Chelte' Chan K'inich [Itzamnaaj B'ahlam III <YAX])	N
					human figure	(captive)	N
Bonampak	BPK	Lintel 3	9.15.9.3.14	9.18.0.0.0	human figure	(captive)	N
					human figure	Joy B'ahlam	N
Bonampak	BPK	Lintel 4	9.8.9.15.11	9.9.0.0.0	human figure	Yajaw Chan Muwaahn I	Y
					human figure	Yajaw Chan Muwaahn I	Y
Bonampak	BPK	Mural, Rooms 1-3, Structure 1	9.18.10.2.0	9.19.0.0.0	**human figures (223)**		N
Bonampak	BPK	Sculptured Stone 1	9.13.0.0.0	9.13.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
Bonampak	BPK	Stela 1	9.17.10.0.0?	9.18.0.0.0	human figure	Yajaw Chan Muwaahn II	N
Bonampak	BPK	Stela 2	9.17.18.15.18	9.18.0.0.0	human figure	Ixik Yax ? Ju'n ? Nah Kan? (<YAX)	N
					human figure	Yajaw Chan Muwaahn II	N
					human figure	Ixik Ahkul Pathal?	N
Bonampak	BPK	Stela 3	9.17.15.0.0*	9.18.0.0.0	human figure	Yajaw Chan Muwaahn II	N
Calakmul	CLK	Stela 51		9.15.0.0.0	human figure	Yuknoom Took' K'awiil	N
Caracol	CRC	Altar 10	10.1.0.0.0	10.1.0.0.0	human figure		N
					human figure		N
Caracol	CRC	Altar 12	9.19.10.0.0	10.0.0.0.0	human figure	K'inich Toob'il Yoaat	N
Caracol	CRC	Altar 13	10.0.0.0.0	10.0.0.0.0	human figure	Papamalil (< Ucanal)	N
Caracol	CRC	Altar 22		9.19.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
Caracol	CRC	Altar 23	9.18.10.0.0	9.19.0.0.0	human figure	(captive) ? B'ahlam < B'ital	N
					human figure	(captive) ? Chaahk < K'anwitznal	N
Caracol	CRC	Conchita Capstone			human figure		Y
Caracol	CRC	Stela 1	9.8.0.0.0	9.8.0.0.0	dwarf		Y
					human figure	Yajaw Te' K'inich II	Y
Caracol	CRC	Stela 5	9.9.0.0.0	9.9.0.0.0	dwarf		Y
					human figure	Knot Ajaw	Y
Caracol	CRC	Stela 6	9.8.10.0.0	9.9.0.0.0	human figure		Y
					dwarf		Y
					human figure		Y
Caracol	CRC	Stela 9		9.19.0.0.0	dwarf		N
					human figure	K'inich Joy K'awil?	N
Caracol	CRC	Stela 11	9.18.10.0.0	9.19.0.0.0	dwarf		N
					human figure	K'inich Joy K'awil	N
Caracol	CRC	Stela 14	9.6.0.0.0	9.6.0.0.0	human figure	Yajaw Te' K'inich II	Y
Caracol	CRC	Stela 16	9.5.0.0.0	9.5.0.0.0	human figure	K'an I	Y
Caracol	CRC	Stela 17	10.1.0.0.0	10.1.0.0.0	human figure	K'an III	N
Chichen Itza	CHN	Akab Dzib Lintel	10.2.11.0.0	10.3.0.0.0	human figure	Yajawal Cho..?	Y
Chichen Itza	CHN	Capstone 1	10.2.8.10.4?	10.3.0.0.0	human fig./deity		Y
Chichen Itza	CHN	Caracol Disk		10.3.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		Y
Chichen Itza	CHN	Great Ballcourt Wall	10.1.15.3.6	10.2.0.0.0	human figure		Y
					human head		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human head		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y

Site:	Code:	Monument:	Last date (LC):	Stylistic date:	Agent (broad):	Agent (narrow):	NM:
Chichen Itza	CHN	Mural fragments, Temple of the Warriors	(Early Postclassic)		human figure		N
					human figure		N
					human figure		N
Chichen Itza	CHN	Mural, Temple of the Warriors	(Early Postclassic)		**human figures (45)**		N
Chichen Itza	CHN	Northeast Colonnade	(Postclassic)		human figure		Y
Chichen Itza	CHN	Wooden Lintel, Temple of the Jaguars	(Early Postclassic)		human figure		Y
					human figure		Y
Chicozapote	CZP	Lintel 2	(Late Classic)		human figure		Y
Chicozapote	CZP	Lintel 3	(Late Classic)		human figure		N
					human figure		N
Chicozapote	CZP	Lintel 4	(Late Classic)		human figure		N
Chinkultic	CKL	Stela 1	10.0.15.0.0	10.1.0.0.0	human figure		N
Chinkultic	CKL	Stela 7	9.17.10.0.0	9.18.0.0.0	human figure		N
					human figure		N
Chinkultic	CKL	Stela 8	9.18.0.0.0?	9.18.0.0.0	human figure		N
Chinkultic	CKL	Stela 9		9.18.0.0.0?	human figure		Y
Coba	COB	Stela 1: back	9.13.10.5.13	9.14.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
Coba	COB	Stela 1: front	9.13.10.5.13	9.14.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
Coba	COB	Stela 2	9.10.10.0.0?	9.11.0.0.0	human figure	(captive)	N
Coba	COB	Stela 4	9.9.10.0.0?	9.10.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
Coba	COB	Stela 5: front	9.11.10.0.0?	9.12.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
Coba	COB	Stela 6	9.9.10.0.0	9.10.0.0.0	human figure	(captive)	N
					human figure		Y
Coba	COB	Stela 8	9.11.0.0.0?	9.12.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
Coba	COB	Stela 10			human figure		N
Coba	COB	Stela 20	9.17.10.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		Y
Comitan	CMT	Stela 1	10.2.5.0.0	10.3.0.0.0	human figure		Y
Copan	CPN	Altar L	9.19.11.14.5	10.0.0.0.0	human figure	Yax Pahsaj Chan Yoaat	Y
					human figure	Ukit To'k'	Y
Copan	CPN	Altar Q	9.17.5.3.4	9.18.0.0.0	human figure	K'ahk' ? Chan Yo(p)aat (Ruler 11)	Y
					human figure	K'ahk' Yipyaj Chan K'awiil (Ruler 15)	Y
					human figure	K'inich Yax K'uk' Mo' (Ruler 1)	Y
					human figure	Tuun? K'ab Hix (Ruler 4)	Y
					human figure	? B'ahlam (Ruler 10)	Y
					human figure	K'ahk ? Ha' K'awiil (Ruler 12)	Y
					human figure	Balam Nehn? (Ruler 7)	Y
					human figure	Waxaklaju'n Ub'aah K'awiil (Ruler 13)	Y
					human figure	Yax Pahsaj Chan Yoaat (Ruler 16)	Y
					human figure	Ruler 5	Y
					human figure	Muyal Jol? (Ruler 6)	Y
					human figure	Ruler 8	Y
					human figure	Sakul? (Ruler 9)	Y
					human figure	K'ahk' Joplaj Chan K'awiil (Ruler 14)	(Y)
					human figure	K'inich Popol Jol (Ruler 2)	(Y)
					human figure	Ruler 3	(Y)
Copan	CPN	Ballcourt marker (center), Ballcourt II-B		9.15.0.0.0	deity		N
					human figure	Waxaklaju'n Ub'aah K'awiil	N
					deity		N
					deity		Y
					deity		N
					human figure		Y
Copan	CPN	Cornice panel, Temple 11		9.19.0.0.0	human figure	Yax Pahsaj Chan Yoaat	Y
Copan	CPN	Motmot Capstone		9.1.0.0.0	human figure	K'inich Popol Jol	Y
					human figure	K'inich Yax K'uk' Mo'	Y
Copan	CPN	Southwest Panel, Structure 10-L-18		9.19.0.0.0	human figure	Yax Pahsaj Chan Yoaat	N
Copan	CPN	Stela 11		10.0.0.0.0	human figure	Yax Pahsaj Chan Yoaat (deified)	N
Copan	CPN	Structure 9N-82 C 1st		9.18.0.0.0	deity	God N	N
					deity	God N	Y

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Copan	CPN	West figure / entablature on the north facade, Structure 9N-82		9.18.0.0.0	human figure		N
Dos Pilas	DPL	Panel 10		9.16.0.0.0	human figure		N
Dos Pilas	DPL	Stela 2	9.15.4.6.11	9.16.0.0.0	human figure	Itzamnaaj K'awiil	Y
Dos Pilas	DPL	Stela 11	9.14.5.0.0	9.15.0.0.0	human figure	Itzamnaaj K'awiil	Y
Dos Pilas	DPL	Stela 14	9.14.0.0.0	9.14.0.0.0	human figure	Itzamnaaj K'awiil	Y
Dos Pilas	DPL	Stela 15	9.14.10.4.0	9.15.0.0.0	human figure	Itzamnaaj K'awiil	Y
Dzibilchaltun	DBC	Stela 9	10.0.10.0.0	10.1.0.0.0	human figure	Yohl Chaak Tuun?	N
Dzibilchaltun	DBC	Stela 19		10.0.0.0.0	human figure	Kalo'm Uk'uw Chan Chaak	N
Dzilam	DZL	Stela 1		10.0.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
Edzna	ETZ	Lintel 2			human figure		N
Edzna	ETZ	Stela 1	9.14.10.0.0	9.15.0.0.0	human figure	(captive)	N
					human figure		N
Edzna	ETZ	Stela 2	9.15.0.0.0	9.15.0.0.0	human figure		N
					human figure		N
Edzna	ETZ	Stela 3	9.14.0.0.0	9.14.0.0.0	human figure	(captive)	N
Edzna	ETZ	Stela 5		9.18.0.0.0	human figure		N
Edzna	ETZ	Stela 6		Late Classic	human figure		N
Edzna	ETZ	Stela 7		9.16.0.0.0	human figure		N
					human figure		N
Edzna	ETZ	Stela 8		9.17.0.0.0	human figure		N
					human figure		N
Edzna	ETZ	Stela 9	9.19.0.0.0	9.19.0.0.0	human figure		Y
					human figure		Y
Edzna	ETZ	Stela 11	(Terminal Classic?)		human figure	(captive)	N
Edzna	ETZ	Stela 15	(Early Postclassic?)		human fig./deity	(human figure with a deity mask?)	N
					human figure		N
					human figure		Y
					human fig./deity		N
Edzna	ETZ	Stela 16	(Postclassic)		human figure		N
					human figure		Y
Edzna	ETZ	Stela 18		9.12.0.0.0	human figure		N
Edzna	ETZ	Stela 19		9.13.0.0.0	human figure		N
Edzna	ETZ	Stela 21	9.14.15.0.0	9.15.0.0.0	human figure		N
Edzna	ETZ	Stela 22	9.11.0.0.0	9.11.0.0.0	human figure		N
Ek Balam	EKB	Capstone 15		9.18.0.0.0	human figure	Ukit Kan Le'k Tok' (as Maize God)	Y
El Baul	BUL	Monument 7			human figure		N
El Baul	BUL	Monument 30			human head		N
					human head		N
El Baul	BUL	Monument 32			human head		N
El Baul	BUL	Monument 50			human figure		N
					human figure		N
El Baul	BUL	Stela 1	(Late Preclassic)		human figure		Y
El Caribe	CRB	Stela 1		9.18.0.0.0	human figure	(captive)	N
					human figure		N
El Caribe	CRB	Stela 2		9.18.0.0.0	human figure	(captive)	N
					human figure		N
El Cayo	CAY	Altar 4	9.15.0.0.0	9.15.0.0.0	human figure	Aj Chak Wayib' K'utiim	N
El Peru	PRU	Stela 34	9.13.0.0.0	9.13.0.0.0	human figure		Y
El Zapote	ZAP	Stela 5		9.1.0.0.0	human figure		Y
Halakal	HLK	Lintel	10.2.0.11.8	10.3.0.0.0	human figure	K'inich Ju'n Pik To'ok'(?)	Y
					human figure with a zoomorphic mask		N
					human figure with a zoomorphic mask		Y
Halal	HLL	Jamb		10.2.0.0.0	human figure		Y
Ichmac	ICC	Jamb		10.2.0.0.0	human figure		Y
Ichmul	ICL	Panel 1		9.18.0.0.0	human figure	Ukit Kan Le'k? (<EKB)	N
					human figure	Ukit Kan Le'k? (<EKB)	N
Ichmul	ICL	Panel 2	10.0.0.0.0	10.0.0.0.0	human figure		N
Itzimte-Bolonchen	ITZ/ ITB	Lintel 1		10.2.0.0.0	human figure		N
Itzimte-Bolonchen	ITZ/ ITB	Stela 6	10.4.1.0.0	10.5.0.0.0	human figure		Y
Itzimte-Bolonchen	ITZ/ ITB	Stela 7	10.2.10.0.0?	10.3.0.0.0	human figure	(captive)	N
					human figure	? K'ahk' ? K'inich Ch'ok? Pitzil?	N
Itzimte-Bolonchen	ITZ/ ITB	Stela 9	10.1.0.0.0	10.2.0.0.0	human figure		Y
Itzimte-Bolonchen	ITZ/ ITB	Stela 10		10.3.0.0.0	human figure		N
Ixkun	IXK	Stela 1	9.18.0.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
					human figure		Y
Ixkun	IXK	Stela 4		9.18.0.0.0	human figure	(captive)	N
					human figure		Y
Ixkun	IXK	Stela 5		9.18.0.0.0	human figure	(captive)	N
					human figure		N

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Ixlu	IXL	Stela 1	10.1.10.0.0	10.2.0.0.0	human figure		Y
Ixlu	IXL	Stela 2	10.1.14.7.11?	10.2.0.0.0	deity	Paddler God (Stingray Paddler)	Y
					deity	Paddler God (Jaguar Paddler)	Y
					human figure	(ancestor?)	Y
					human figure		Y
Ixtutz	IXZ	Stela 2			human figure		Y
Izapa	IZP	Stela 1	(Late Preclassic)		human figure	(human figure in avian costume)	N
Izapa	IZP	Stela 2	(Late Preclassic)		human figure	(human figure in avian costume)	Y
Izapa	IZP	Stela 5	(Late Preclassic)		human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
Izapa	IZP	Stela 18	(Late Preclassic)		human figure		N
					human figure		N
Izapa	IZP	Stela 21	(Late Preclassic)		human figure		N
					human figure		N
					human figure		N
Izapa	IZP	Stela 25	(Late Preclassic)		humanlike figure		N
Jimbal	JMB	Stela 1	10.2.10.0.0	10.3.0.0.0	deity		N
					deity		Y
					human figure		Y
Kabah	KAB	Structure 2C6 Jambs	10.2.13.15.11	10.3.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
Kaminaljuyu	KJU	Monument 65	(Late Preclassic)		human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		Y
					human figure		Y
					human figure		Y
					human figure	(captive)	Y
					human figure	(captive)	Y
Kaminaljuyu	KJU	Relief 4	(Late Preclassic)		human figure		Y
Kaminaljuyu	KJU	Stela 9	(Late Preclassic)		human figure		N
Kaminaljuyu	KJU	Stela 10	(Late Preclassic)		deity		Y
					human figure		Y
Kaminaljuyu	KJU	Stela 11	(Late Preclassic)		human figure		Y
Kaminaljuyu	KJU	Stela 17	(Late Preclassic)		human figure		N
Kaminaljuyu	KJU	Stela 22 (fragment)	(Late Preclassic)		human head		Y
Kaminaljuyu	KJU	Stela 25	(Late Preclassic)		human figure		Y
La Amelia	AML	Panel 2	9.18.13.17.1	9.19.0.0.0	human figure	(Lachan K'awiil) Ajaw B'ot / Aj B'ot Ajaw / Aj Tob' Ajaw	N
La Amelia	AML	Stela 1	9.19.0.0.0?	10.0.0.0.0	human figure		Y
La Esperanza	ESP	Ballcourt Marker	9.7.17.12.14	9.8.0.0.0	human figure		Y
La Hornandez	HRZ	Stela 4		9.18.0.0.0	human figure		Y
La Mar	MAR	Stela 1		9.17.0.0.0	human figure		N
					human figure		N
					human figure		N
La Pasadita	PSD	Lintel 1	9.16.8.3.18	9.17.0.0.0	human figure	(captive)	N
					human figure	Tiloom	N
					human figure	Yaxuun B'ahlam IV (<YAX)	N
La Pasadita	PSD	Lintel 2	9.16.15.0.0	9.17.0.0.0	human figure	Tiloom	N
					human figure	Yaxuun B'ahlam IV (<YAX)	Y
La Pasadita	PSD	Lintel 3		9.18.0.0.0	human figure	Tiloom	N
					human figure		N
					human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III [<YAX])	Y
Lacanha	LAC	Panel	9.15.15.0.0	9.16.0.0.0	human figure	Aj Sak Teleech	N
Lacanha	LAC	Stela 7	9.8.0.0.0	9.8.0.0.0	human figure		Y
Lubaantun	LBT	Ballcourt Marker I (north)		8.19.0.0.0	human figure		N
					human figure		N
Machaquila	MQL	Stela 2	9.18.10.0.0	9.19.0.0.0	human figure	(kneeling person)	N
					human figure	Ruler 4	Y
Machaquila	MQL	Stela 3	9.19.5.11.0	10.0.0.0.0	human figure	Sihyaj? K'in Chaahk (Ruler 5)	Y
Machaquila	MQL	Stela 4	9.19.10.12.0	10.0.0.0.0	human figure	Sihyaj? K'in Chaahk (Ruler 5)	Y
Machaquila	MQL	Stela 5	10.0.10.17.5	10.1.0.0.0	human figure	Ju'n Tzak To'ok	Y
Machaquila	MQL	Stela 6	10.0.5.16.0	10.1.0.0.0	human figure	Ju'n Tzak To'ok	Y
Machaquila	MQL	Stela 7	10.0.0.14.15	10.1.0.0.0	human figure	Ju'n Tzak To'ok	Y
Machaquila	MQL	Stela 8	9.19.15.13.0	10.0.0.0.0	human figure	Ju'n Tzak To'ok	Y
Machaquila	MQL	Stela 10		9.15.0.0.0?	human figure		N
Mountain Cow	MCW	Altar 1	10.0.5.0.0	10.1.0.0.0	human figure	(captive)	N

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Nakbe	NKB	Stela 1	(Late Preclassic)		deity		Y
					deity		Y
Naranjo	NAR	Stela 2	9.14.1.3.19	9.15.0.0.0	human figure	K'ahk' Tiliw Chan Chaahk	N
Naranjo	NAR	Stela 6	9.16.4.10.18	9.17.0.0.0	human figure	K'ahk' Ukalaw Chan Chaahk	N
Naranjo	NAR	Stela 8	9.18.10.0.0	9.19.0.0.0	human figure	(captive)	N
					human figure	Itzamnaaj K'awiil?	Y
Naranjo	NAR	Stela 11	9.17.6.15.3?	9.18.0.0.0	human figure	Itzamnaaj K'awiil?	Y
Naranjo	NAR	Stela 13	9.17.10.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	K'ahk' Ukalaw Chan Chaahk	Y
Naranjo	NAR	Stela 14	9.18.0.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	Itzamnaaj K'awiil?	N
Naranjo	NAR	Stela 19	9.17.10.0.0	9.18.0.0.0	human figure	(captive)	N
					human figure	K'ahk' Ukalaw Chan Chaahk	N
Naranjo	NAR	Stela 20	9.15.15.3.16	9.16.0.0.0	human figure	(captive)	N
					human figure	K'ahk' Yipiiy Chan Chaahk	N
Naranjo	NAR	Stela 21	9.13.15.0.0	9.14.0.0.0	human figure	(captive)	N
					human figure	K'ahk' Tiliw Chan Chaahk	Y
Naranjo	NAR	Stela 24	9.13.10.0.0	9.14.0.0.0	human figure	(captive)	N
					human figure	Ixik Wak Chan Ajaw	N
Naranjo	NAR	Stela 25	9.9.2.0.4	9.10.0.0.0	human figure	Aj Wosaaj	Y
Naranjo	NAR	Stela 28	9.14.10.0.0	9.15.0.0.0	human figure	K'ahk' Tiliw Chan Chaahk	Y
Naranjo	NAR	Stela 30	9.14.3.0.0	9.15.0.0.0	human figure	(captive)	N
					human figure	K'ahk' Tiliw Chan Chaahk	Y
Naranjo	NAR	Stela 33	9.17.10.0.0?	9.18.0.0.0	human figure	K'ahk' Ukalaw Chan Chaahk	Y
Naranjo	NAR	Stela 38	9.8.0.0.0	9.8.0.0.0	human figure	Aj Wosaaj	Y
Nimli Punit	NMP	Stela 1	9.15.10.0.0	9.16.0.0.0	human figure		N
					human figure	Laju'n Chan Ajaw	Y
Nimli Punit	NMP	Stela 2	9.15.7.0.0	9.16.0.0.0	human figure		N
Nimli Punit	NMP	Stela 14	9.18.0.0.0	9.19.0.0.0	human figure		N
Nimli Punit	NMP	Stela 15	9.15.3.2.0	9.16.0.0.0	human figure		N
					human figure		N
					human figure		N
Oxkintok	OXK	Lintel, Structure 3C7	(Terminal Classic / Postclassic)		human figure		N
Oxkintok	OXK	South Lintel, Structure 3C10	(Terminal Classic / Postclassic)		human figure		Y
Oxkintok	OXK	Stela 9	(Terminal Classic / Postclassic)		human figure		Y
					human figure?		Y
Oxkintok	OXK	Stela 12	(Terminal Classic / Postclassic)		human figure		N
					human figure		Y
Palenque	PAL	Bench 8 (Del Río Throne), House E, Palace		9.10.0.0.0	human figure		N
					human figure		N
Palenque	PAL	Creation Stone (left cartouche)		9.18.0.0.0	human figure		N
Palenque	PAL	Dumbarton Oaks Panel 2	9.14.11.2.7	9.15.0.0.0	human figure	Ixik Tz'akb'u Ajaw	N
					human figure	K'inich Janaahb' Pakal I	N
					human figure	K'inich K'an Joy Chitam	N
Palenque	PAL	East Court (east side, north of stairs), Palace		9.14.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
Palenque	PAL	East Court (east side, south of stairs), Palace		9.14.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
Palenque	PAL	East Court (west side, figures 1-6), Palace		9.14.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
Palenque	PAL	East Jamb, Temple of the Cross		9.13.0.0.0	deity	God L	N
Palenque	PAL	Eastern Wall, Tower, Palace		9.15.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
Palenque	PAL	Oval Tablet, House E, Palace		9.10.0.0.0	human figure	Ixik Sak K'uk'	N
					human figure	K'inich Janaahb' Pakal I	N
Palenque	PAL	Palace Tablet	9.14.8.15.18	9.15.0.0.0	human figure	Ixik Tz'akb'u Ajaw	N
					human figure	K'an Joy Chitam II	N
					human figure	K'inich Janaahb' Pakal I	N
Palenque	PAL	Pier B, House A, Palace		9.13.0.0.0	human figure		N
					human figure		N
					human figure		N

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Palenque	PAL	Pier B, House D, Palace		9.14.0.0.0	human figure		N
Palenque	PAL	Pier C, House A, Palace		9.13.0.0.0	human figure		N
					human figure		N
					human figure		N
Palenque	PAL	Pier C, House D, Palace		9.14.0.0.0	human figure		N
					human figure		N
Palenque	PAL	Pier D, House A, Palace		9.13.0.0.0	human figure		N
Palenque	PAL	Pier D, House D, Palace		9.14.0.0.0	human figure		N
					human figure		N
Palenque	PAL	Pier E, House A, Palace		9.13.0.0.0	human figure		N
					human figure		N
Palenque	PAL	Pier F, House D, Palace		9.14.0.0.0	human figure		N
Palenque	PAL	Sarcophagus, Temple of the Inscriptions	9.12.11.5.18	9.13.0.0.0	human figure	K'inich Janaahb' Pakal I	Y
					human figure	Ahkal Mo' Naahb' I (ancestor)	N
					human figure	Kan B'ahlam I (ancestor)	N
					human figure	Ixik Yohl Ik'nal (ancestor)	N
					human figure	Ixik Sak K'uk' (ancestor)	N
					human figure	K'an Mo' Hix (ancestor)	N
					human figure	K'an Mo' Hix (ancestor)	N
					human figure	Ixik Sak K'uk' (ancestor)	N
					human figure	Janaahb' Pakal (ancestor)	N
					human figure	Ixik Yohl Ik'nal (ancestor)	N
					human figure	K'an Joy Chitam (ancestor)	N
Palenque	PAL	South Jamb, Temple of the Sun		9.13.0.0.0	human figure		N
Palenque	PAL	Tablet of Temple XXI		9.15.0.0.0	human figure		N
Palenque	PAL	Tablet of the Orator		9.15.0.0.0	human figure	(captive)	N
Palenque	PAL	Tablet of the Scribe		9.15.0.0.0	human figure	(captive)	N
Palenque	PAL	Tablet of the Slaves, Group IV	9.14.18.9.17	9.15.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	B'atz' Chan Mat	N
					human figure	Ixik Kinuuw	N
					human figure	K'inich Ahkal Mo' Naahb' III	N
Palenque	PAL	Temple of the Cross Tablet	9.12.18.5.19	9.13.0.0.0	human figure	K'inich Kan B'ahlam II	N
					human figure	K'inich Kan B'ahlam II	N
Palenque	PAL	Temple of the Foliated Cross Tablet	9.13.0.0.0	9.13.0.0.0	human figure	K'inich Kan B'ahlam II	N
					human figure	K'inich Kan B'ahlam II	N
Palenque	PAL	Temple of the Sun Tablet	9.13.0.0.0	9.13.0.0.0	deity		N
					deity	God L	Y
					deity	God M	Y
					human figure	K'inich Kan B'ahlam II	N
					human figure	K'inich Kan B'ahlam II	N
Palenque	PAL	Temple XIV Tablet	9.13.13.15.0	9.14.0.0.0	human figure	K'inich K'an Joy Chitam II? / K'inich Kan B'ahlam?	N
					human figure		N
Palenque	PAL	Temple XIX Platform, South Side	9.14.10.4.2	9.16.0.0.0	human figure	K'inich Ahkal Mo' Naahb' III	N
					human figure	Yajaw K'ahk'	N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
Palenque	PAL	Temple XIX Platform, West Side	9.15.5.0.0	9.16.0.0.0	human figure		N
					human figure		N
					human figure		N
Palenque	PAL	Temple XIX Stucco Panel		9.16.0.0.0	human figure	Upakal K'inich	N
Palenque	PAL	Temple XVII Panel	9.3.6.7.17	9.13.0.0.0	human figure	(captive)	N
					human figure		N
Palenque	PAL	Temple XXI Platform	9.15.5.0.0	9.16.0.0.0	human figure	K'inich Janaahb' Pakal I (ancestor)	N
					human figure	Upakal K'inich (K'inich Janaahb' Pakal II)	N
					human figure	K'inich Ahkal Mo' Naahb' III	N
Palenque	PAL	Tier 4, North Palace Substructure		9.14.0.0.0	human figure	K'inich K'an Joy Chitam II?	N
Palenque	PAL	West Court (Sculptured panel), Palace		9.14.0.0.0	human head		N
					human head		N
Palenque	PAL	West Jamb, Temple of the Cross		9.13.0.0.0	human figure	K'inich Kan B'ahlam II	N
Piedras Negras	PNG	Panel / Lintel 2	9.11.6.2.1	9.12.0.0.0	human figure	Muyal Chan K'awiil ..? (Bonampak ajaw)	N
					human figure	?..K'in ?K'uh? Otal At(an)? (Lacanha ajaw)	N
					human figure	Chanal Chak Chiwoj? Nojol? Aj Payan? Jukuub' (Lacanha ajaw)	N
					human figure	? ? K'awiil Sak Lak (Lacanha ajaw)	N
					human figure	Yich'aak? Pat K'awiil B'ub'ulha' (Lacanha ajaw)	N
					human figure	Ux ? K'awiil K'an Ahk? (Yaxchilan ajaw)	N
					human figure	Joy Chitam Ahk	N
					human figure	Ya..? Ahk (Turtle Tooth)?	N
Piedras Negras	PNG	Stela 2 (top)	9.13.5.0.0	9.14.0.0.0	human figure		Y

Site:	Code:	Monument:	Last date (LC):	Stylistic date:	Agent (broad):	Agent (narrow):	NM:
Piedras Negras	PNG	Stela 5	9.14.5.0.0	9.15.0.0.0	deity	Jaguar God of the Underworld	Y
					human figure	K'inich Yo'nal Ahk	Y
					human figure	K'an Nikte'? B'alo'm?	Y
Piedras Negras	PNG	Stela 7	9.14.15.0.0	9.15.0.0.0	human figure	(captive)	N
Piedras Negras	PNG	Stela 8	9.14.14.9.18	9.15.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
Piedras Negras	PNG	Stela 9	9.15.5.0.0	9.16.0.0.0	human figure	(captive)	N
Piedras Negras	PNG	Stela 10: bottom fragment	9.15.10.0.0	9.16.0.0.0	human figure		N
Piedras Negras	PNG	Stela 11: right side	9.15.0.0.0	9.15.0.0.0	human figure		N
					human figure		N
Piedras Negras	PNG	Stela 12	9.18.5.0.0	9.19.0.0.0	human figure	Sak Suutz' (captive)	N
					human figure	Chok Pitziil? (captive)	N
					human figure	Aj Utzil ? (captive)	N
					human figure	Chak ukab' Joloom? (captive)	N
					human figure	? Suutz' (captive)	N
					human figure	? Aat? To'ok'? (captive)	N
					human figure	? B'ache'b'? (captive)	N
					human figure	Aj Nikte'? Chih Taj(al) Suutz' (captive?)	N
					human figure	(captive)	N
					human figure	Mo'? Chaahk?	N
					human figure	Aj Ju'n ..nahk? K'inich Ya..? Ahk (Ruler 7)	N
					human figure		N
Piedras Negras	PNG	Stela 14	9.16.10.0.0	9.17.0.0.0	human figure		N
Piedras Negras	PNG	Stela 40	9.17.15.0.0	9.18.0.0.0	human figure	Ruler 4	N
					human figure		Y
Pixoy	PIX	Stela 1			human figure		N
Pixoy	PIX	Stela 2			human figure		N
Pixoy	PIX	Stela 5	9.14.0.0.0	9.14.0.0.0	human figure		N
Pusilha	PUS	Stela C		9.9.0.0.0	human figure		Y
Pusilha	PUS	Stela E	9.15.0.0.0	9.15.0.0.0	human figure		N
Pusilha	PUS	Stela K	9.12.0.0.0	9.12.0.0.0	human figure	(captive)	N
					human figure		N
Pusilha	PUS	Stela P	9.10.15.0.0	9.11.0.0.0	human figure		Y
Pusilha	PUS	Stela R		9.18.0.0.0	human figure		N
Quirigua	QRG	Altar L	9.11.0.11.0	9.12.0.0.0	human figure	K'awiil Yo(p)aat	Y
Quirigua	QRG	Altar O'	9.18.0.0.0	9.18.0.0.0	deity		Y
Quirigua	QRG	Altar Q		9.12.0.0.0	human figure		Y
Quirigua	QRG	Monument 26	9.2.18.13.10	9.3.0.0.0	human figure		Y
Quirigua	QRG	Stela A	9.17.5.0.0	9.17.5.0.0	deity	Ik' Hu'n?	Y
Quirigua	QRG	Stela C	9.17.5.0.0	9.17.5.0.0	deity	Pax God	Y
Quirigua	QRG	Stela F	9.17.0.0.0	9.17.0.0.0	human figure	(torso)	Y
Sacul	SCU	Stela 6	9.17.9.4.9	9.18.0.0.0	human figure		Y
Sacul	SCU	Stela 9	9.18.0.0.0?	9.18.0.0.0	human figure		Y
Santa Rita (Corozal)	SRC	Mural (east half of the north wall)		(Postclassic)	deity		Y
					humanlike figure		Y
					humanlike figure		Y
Santa Rosa Xtampak	SRX	Stela 4	10.4.2.0.0	10.5.0.0.0	human figure		Y
Santa Rosa Xtampak	SRX	Stela 8		10.0.0.0.0	human figure		Y
Seibal	SBL	Stela 1	10.2.0.0.0?	10.2.0.0.0?	human figure		Y
Seibal	SBL	Stela 2		10.2.0.0.0?	human fig./deity	(human figure with a GI mask?)	N
Seibal	SBL	Stela 3	10.2.5.3.10?	10.3.0.0.0?	human figure		N
					human figure		Y
					human fig./deity	(human figure with a deity mask?)	N
					human fig./deity	(human figure with a deity mask?)	N
					human fig./deity	(human figure with a deity mask?)	N
Seibal	SBL	Stela 4			human figure		Y
Seibal	SBL	Stela 5		10.2.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel	N
					human figure		N
Seibal	SBL	Stela 7	9.18.10.0.0	9.17.0.0.0	human figure	Ajaw B'ot/ Aj B'ot Ajaw/ Aj Tob' Ajaw	N
Seibal	SBL	Stela 8	10.1.0.0.0	10.1.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Y
Seibal	SBL	Stela 9	10.1.0.0.0	10.1.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel	N
Seibal	SBL	Stela 10	10.1.0.0.0	10.1.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Y
Seibal	SBL	Stela 11	10.1.0.0.0	10.1.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel	Y
Seibal	SBL	Stela 13		10.3.0.0.0?	human figure		Y
Seibal	SBL	Stela 14		10.2.0.0.0	human figure	? K'awiil Chan? Kab' Wokol..?	Y
Seibal	SBL	Stela 17		10.2.0.0.0?	human figure		N
					human figure		Y
Seibal	SBL	Stela 18		10.3.0.0.0?	human figure		N
Seibal	SBL	Stela 19	10.1.18.6.13?	10.2.0.0.0	human figure	(human figure with a deity mask?)	N
Seibal	SBL	Stela 20	10.3.0.0.0	10.3.0.0.0	human figure	K'apa' Sak ?	Y
Seibal	SBL	Stela 21	10.1.0.0.0?	10.1.0.0.0	human figure	Aj B'olon Haab'tal Wat'ul Chatel?	Y
Site Q	n.a.	Ballplayer panel 1	9.12.15.0.0	9.13.0.0.0	human figure	Chak Kutz	N
					human figure		N
Site Q	n.a.	Ballplayer panel 2		9.13.0.0.0	human figure		N
					human figure		Y

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Tancah	TAN	Mural 1, Room 1, Structure 44	(Early Postclassic)		humanlike figure		N
Tancah	TAN	Mural 1, Structure 12	(Early Postclassic)		deity		N
					deity		Y
					deity		Y
					deity		Y
					deity		Y
					humanlike figure		N
					humanlike figure		N
Tancah	TAN	Mural 2, Room 1, Structure 44	(Early Postclassic)		humanlike figure	Maize God	N
Tancah	TAN	Mural 3, Room 1, Structure 44	(Early Postclassic)		deity	God C	N
Tenam Puente	TNP	Stela 1		9.17.0.0.0	human figure		N
					human figure		N
Tikal	TIK	Altar 4: periphery			deity	God N / Pawahtuun	N
					deity	God N / Pawahtuun	N
Tikal	TIK	Altar 5	9.13.19.16.9	9.14.0.0.0	human figure	(Masul Ajaw)	Y
					human figure	Jasaw Chan K'awiil I	Y
Tikal	TIK	Altar 8		9.16.0.0.0	human figure	(captive) Wilaan Chak Tok? Wayib'	N
Tikal	TIK	Altar 10: periphery			human figure	(captive)	N
					human figure	(captive)	N
Tikal	TIK	Altar 12			human figure		Y
Tikal	TIK	Lintel 2, Temple II (Str. 5D-2-1st)		9.14.0.0.0	human figure		N
Tikal	TIK	Lintel 2, Temple III (Str. 5D-3)		9.19.0.0.0	human figure	Dark Sun?	N
					human figure		Y
					human figure		Y
Tikal	TIK	Lintel 2, Temple IV (Str. 5C-4)	9.15.15.14.0	9.16.0.0.0	human figure	Yik'in Chan K'awiil	N
Tikal	TIK	Lintel 3, Temple I (Str. 5D-1-1st)	9.13.3.9.18	9.14.0.0.0	human figure	Jasaw Chan K'awiil I	Y
Tikal	TIK	Lintel 3, Temple IV (Str. 5C-4)	9.15.15.2.3	9.16.0.0.0	human figure	Yik'in Chan K'awiil	N
Tikal	TIK	Lintel from Structure 10 (Str. 5D-52)	9.15.10.0.0	9.16.0.0.0	dwarf		N
					human figure	Yik'in Chan K'awiil	N
Tikal	TIK	Stela 1		8.19.0.0.0	human figure	Siyaj Chan K'awiil II	Y
Tikal	TIK	Stela 2		9.2.0.0.0	human figure	K'an Chitam	Y
Tikal	TIK	Stela 7	9.3.0.0.0	9.3.0.0.0	human figure	Chak Tok Ich'aak II	Y
Tikal	TIK	Stela 10	9.5.4.5.16	9.6.0.0.0	human figure	(captive)	N
					human figure	Kalo'mte' B'ahlam	Y
Tikal	TIK	Stela 13		9.2.0.0.0	human figure	K'an Chitam	Y
Tikal	TIK	Stela 16	9.14.0.0.0	9.14.0.0.0	human figure	Jasaw Chan K'awiil I	Y
Tikal	TIK	Stela 20	9.16.0.0.0	9.16.0.0.0	human figure	Yik'in Chan K'awiil	Y
Tikal	TIK	Stela 22	9.17.0.0.0	9.17.0.0.0	human figure	Yax Nuun Ahiin II	Y
Tikal	TIK	Stela 29	8.12.14.8.15	8.13.0.0.0	human figure		Y
Tikal	TIK	Stela 31	9.0.3.9.18	9.1.0.0.0	human figure	Siyaj Chan K'awiil II	Y
					human figure	Yax Nuun Ahiin I	Y
					human figure	Yax Nuun Ahiin I	Y
Tikal	TIK	Stela 32		8.18.0.0.0	human figure		Y
Tikal	TIK	Stela 36	(Early Classic)		humanlike figure		N
Tikal	TIK	Stela 39		8.19.0.0.0?	human figure	(captive)	Y
Tikal	TIK	Stela 40	9.1.13.0.0	9.2.0.0.0	human figure	Ixik Ahiin	Y
					human figure	K'an Chitam	Y
Tonina	TNA	Collections, Altar 1			human figure		N
Tonina	TNA	Monument 27		9.13.0.0.0	human figure	(captive) K'awiil Mo'	N
Tonina	TNA	Monument 83		9.18.0.0.0	human figure	(captive)	N
					human figure	(captive)	Y
Tonina	TNA	Monument 099		9.12.0.0.0	human figure	(captive)	N
Tonina	TNA	Monument 114	9.18.3.10.17	9.19.0.0.0	human figure	K'inich ? Chapaht (Ruler 8)	N
Tonina	TNA	Monument 122	9.13.19.13.3	9.14.0.0.0	human figure	(captive) K'an Joy Chitam < PAL	N
Tonina	TNA	Monument 126			human figure	? Chak ? Witz (?)	N
Tonina	TNA	Monument 131			human figure	(captive)	N
Tonina	TNA	Monument 153(?)		9.15.0.0.0	human figure	(captive) Aj Chi'k Naahb'	N
Tonina	TNA	Panel*	9.13.0.10.3	9.14.0.0.0	human figure	(captive) K'awiil Mo'	N
Tonina	TNA	Relief*	9.9.0.0.0	9.9.0.0.0	human figure		N
Tonina	TNA	Stucco Frieze		9.15.0.0.0	deity	Death God	N
					human figure		N
					human head		N
Tulum	TUL	Mural 1, Interior east wall, Structure 5	(Late Postclassic)		deity		N
					humanlike figure		N
					humanlike figure		Y
					humanlike figure		Y
					humanlike figure		Y
Tulum	TUL	Mural 1, Structure 16	(Late Postclassic)		humanlike figure		Y
					humanlike figure		Y
Tulum	TUL	Mural 2, lower façade, Structure 5	(Late Postclassic)		deity		N
					humanlike figure		Y

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Tulum	TUL	Mural 2, Structure 16	(Late Postclassic)		deity		N
					deity		N
					deity		N
					deity		N
					deity		N
					deity		N
					humanlike figure		N
					humanlike figure		N
					humanlike figure		N
					humanlike figure		N
					humanlike figure		Y
					humanlike figure		Y
Tulum	TUL	Mural 4, Structure 16	(Late Postclassic)		humanlike figure		Y
					humanlike figure		N
Tulum	TUL	Mural 7, south corridor, Structure 16	(Late Postclassic)		deity		N
Tzum	TZM	Stela 2			human figure		Y
Tzum	TZM	Stela 3		9.18.0.0.0?	human figure		N
Tzum	TZM	Stela 4		9.18.0.0.0?	human figure		Y
					human figure		Y
Tzum	TZM	Stela 6		9.18.0.0.0?	human figure		N
Uaxactun	UAX	Stela 5	8.17.1.4.12	8.18.0.0.0	human figure		N
Uaxactun	UAX	Stela 17		8.19.0.0.0?	human figure		Y
Uaxactun	UAX	Stela 19	8.16.0.0.0	8.16.0.0.0	human figure		Y
Uaxactun	UAX	Stela 20: Right side	9.3.0.0.0	9.3.0.0.0	human figure	(captive)	Y
					human figure	(captive)	Y
Uaxactun	UAX	Structure B-XIII Mural (Group B)	(Late Early Classic)		human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
					human figure		Y
Ucanal	UCN	Altar of Stela 3		10.1.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure		N
Ucanal	UCN	Stela 4	10.1.0.0.0	10.1.0.0.0	human figure	(captive)	N
					human figure	? Sihyaj K'in Chaahk	N
					human figure		N
					human figure		Y
Uxbenka	UXB	Stela 18		8.19.0.0.0	human figure		Y
Uxmal	UXM	Stela 2		10.4.0.0.0?	avian anthropomorph	(human figure in an avian costume?)	Y
					avian anthropomorph	(human figure in an avian costume?)	Y
					avian anthropomorph	(human figure in an avian costume?)	Y
					human figure		N
Uxmal	UXM	Stela 7		10.4.0.0.0?	human figure		Y
					human figure		Y
Uxmal	UXM	Stela 11		10.4.0.0.0?	human figure		Y
Uxmal	UXM	Stela 14		10.4.0.0.0?	human figure		Y
					human figure?		Y
Xcalumkin	XLM	Jamb 4 (West Jamb), South Doorway, South Chamber, Middle Building, Hieroglyphic Group		9.17.0.0.0	human figure		N
Xcalumkin	XLM	Jamb 5 (East Jamb), South Doorway, South Chamber, Middle Building, Hieroglyphic Group		9.17.0.0.0	human figure		Y

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Xcalumkin	XLM	Lintel 4, South Building, Hieroglyphic Group		9.16.0.0.0	human figure human figure	Ixik Mab'lum? Kit Pa'	N N
Xultun	XUL	Stela 1		10.1.0.0.0	human figure		Y
Xultun	XUL	Stela 2		10.1.0.0.0	human figure		Y
Xultun	XUL	Stela 3	10.1.10.0.0	10.2.0.0.0	dwarf human figure		N Y
Xultun	XUL	Stela 4		10.1.0.0.0	human figure	(captive)	N
Xultun	XUL	Stela 5		10.0.0.0.0	human figure human figure	(captive)	N Y
Xultun	XUL	Stela 8		10.0.0.0.0	human figure	(captive)	N
Xultun	XUL	Stela 10	10.3.0.0.0	10.3.0.0.0	dwarf human figure		N Y
Xultun	XUL	Stela 14	10.1.10.0.0	10.2.0.0.0	human figure	(captive)	N
Xultun	XUL	Stela 17		10.2.0.0.0	human figure	(captive)	N
Xultun	XUL	Stela 18		9.2.0.0.0	human figure		Y
Xultun	XUL	Stela 19		9.2.0.0.0?	human figure		Y
Xultun	XUL	Stela 22			human figure	(captive)	N
Xultun	XUL	Stela 23		10.2.0.0.0	human figure human figure human figure	(captive) (captive)	N N Y
Xultun	XUL	Stela 24		10.2.0.0.0	human figure		Y
Xultun	XUL	Stela 25		10.2.0.0.0	human figure		Y
Xunantunich	XUN	Altar 1	10.1.0.0.0	10.1.0.0.0	human skeleton	Chanal K'ahk'	N
Xunantunich	XUN	Stela 1	10.1.0.0.0	10.1.0.0.0	human figure	(captive)	N
Xunantunich	XUN	Stela 8	9.19.10.0.0	10.0.0.0.0	human figure	Waxaklaju'n Ub'ah K'awil? (<NAR)	N
Xupa	XUP	Panel			human figure		N
Yaltutu	YLT	Stela 1			human figure		Y
Yaxchilan	YAX	Ballcourt Marker, Structure 14			human figure	Itzamnaaj B'ahlam II	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step I		9.17.0.0.0	human figure		N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step II		9.17.0.0.0	human figure	Ixik Pakal	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step IV		9.17.0.0.0	human figure		N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step IX		9.17.0.0.0	human figure		N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VI		9.17.0.0.0	human figure	Itzamnaaj B'ahlam	Y
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VII		9.17.0.0.0	dwarf dwarf	Aj ? Ch'at No..? ? No..? Ek' ?? Chan	Y Y
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VII	9.15.13.6.9	9.17.0.0.0	human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step X		9.17.0.0.0	human figure	K'an Tok Wayib'	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step XIII		9.17.0.0.0	human figure		N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step I	9.14.17.15.11	9.16.0.0.0	human figure	(captive)	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step III	9.12.9.8.1	9.15.0.0.0	human figure	(captive)	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step V	9.15.0.15.3	9.16.0.0.0	human figure	(captive)	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step VI		9.16.0.0.0	human figure human figure		N N
Yaxchilan	YAX	Lintel 1	9.16.1.0.0	9.17.0.0.0	human figure human figure	Ixik Chak Joloom Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 2	9.16.6.0.0	9.17.0.0.0	human figure human figure	Chelte' Chan K'inich Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 3	9.16.5.0.0	9.17.0.0.0	human figure human figure	Aj Tza' K'in Mo' Ajaw Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 5	9.16.1.2.0	9.17.0.0.0	human figure human figure	Ixik Wak Chan Ajaw Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 6	9.16.1.8.6	9.17.0.0.0	human figure human figure	K'an Tok Wayib' Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 7	9.16.1.8.8	9.17.0.0.0	human figure human figure	 Yaxuun B'ahlam IV	N Y
Yaxchilan	YAX	Lintel 8	9.16.4.1.1	9.17.0.0.0	human figure human figure human figure human figure	(captive) (captive) K'an Tok Wayib' Yaxuun B'ahlam IV	N N N N
Yaxchilan	YAX	Lintel 9	9.16.17.6.12	9.17.0.0.0	human figure human figure	Chak Joloom Yaxuun B'ahlam IV	Y Y
Yaxchilan	YAX	Lintel 12		9.17.0.0.0	human figure human figure human figure human figure human figure human figure		N N N N N N

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Yaxchilan	YAX	Lintel 13	9.16.0.14.5	9.17.0.0.0	human figure	(manifestation)	N
					human figure	Ixik Chak Joloom	Y
					human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 14	9.15.10.0.1	9.16.0.0.0	human figure	(manifestation)	N
					human figure	Chak Joloom	N
					human figure	Ixik Chak Joloom	N
Yaxchilan	YAX	Lintel 15	9.16.3.16.19?	9.17.0.0.0	human figure	(manifestation)	N
					human figure	Ixik Wak Tuun	N
Yaxchilan	YAX	Lintel 16	9.16.0.13.17	9.17.0.0.0	human figure	Chak Kib'? To'k' Aj Wak'aab'	N
					human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 17		9.17.0.0.0	human figure	Mut B'ahlam	N
					human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 24	9.13.17.15.12	9.14.0.0.0	human figure	Ixik ? Xook Ixik K'ab'al Xook	N
					human figure	Itzamnaaj B'ahlam II	Y
Yaxchilan	YAX	Lintel 25	9.12.9.8.1	9.15.0.0.0	human figure	Ixik ? Xook Ixik K'ab'al Xook	N
					human figure		N
Yaxchilan	YAX	Lintel 26	9.14.12.6.12	9.15.0.0.0	human figure	Itzamnaaj B'ahlam II	N
					human figure	Ixik ? Xook Ixik K'ab'al Xook	N
Yaxchilan	YAX	Lintel 32	9.13.17.15.13	9.16.0.0.0	human figure	Itzamnaaj B'ahlam II	Y
					human figure	Ixik Uh? Chanil?	Y
Yaxchilan	YAX	Lintel 33	9.15.16.1.6	9.16.0.0.0	human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 38	9.16.12.5.14	9.17.0.0.0	human figure	Ixik Wak Tuun	N
Yaxchilan	YAX	Lintel 39	9.15.10.0.1	9.16.0.0.0	human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 40	9.16.7.0.0	9.17.0.0.0	human figure		N
Yaxchilan	YAX	Lintel 41	9.16.4.1.1	9.17.0.0.0	human figure	Wak Jalam Chan Ajaw	N
					human figure	Yaxuun B'ahlam IV	N
Yaxchilan	YAX	Lintel 42	9.16.1.2.0	9.17.0.0.0	human figure	K'an Tok Wayib'(?)	N
					human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 43	9.16.1.8.6	9.17.0.0.0	human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 45	9.12.8.14.1	9.13.0.0.0	human figure	(captive)	N
					human figure	Itzamnaaj B'ahlam II	N
Yaxchilan	YAX	Lintel 50		9.19.0.0.0	human figure	K'inich Tatb'u Joloom III (?)	Y
Yaxchilan	YAX	Lintel 51		9.17.0.0.0	human figure		N
Yaxchilan	YAX	Lintel 52	9.16.15.0.0	9.17.0.0.0	human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III)	N
					human figure	Yaxuun B'ahlam IV	N
Yaxchilan	YAX	Lintel 53	9.13.17.15.13	9.14.0.0.0	human figure	Ixik Uh? Chanil?	N
					human figure	Itzamnaaj B'ahlam II	Y
Yaxchilan	YAX	Lintel 54	9.16.5.0.0	9.17.0.0.0	human figure	Ixik Chak Joloom	N
					human figure	Yaxuun B'ahlam IV	Y
Yaxchilan	YAX	Lintel 55		9.19.0.0.0	human figure		N
					human figure		N
					human figure		N
Yaxchilan	YAX	Lintel 57		9.18.0.0.0	human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III)	N
					human figure	Ixik Chak Joloom	N
Yaxchilan	YAX	Lintel 58		9.18.0.0.0	human figure	Chak Joloom	N
					human figure	Chelte' Chan K'inich (Itzamnaaj B'ahlam III)	N
Yaxchilan	YAX	Miscellaneous Stones I			human figure		Y
Yaxchilan	YAX	Stela 1	9.16.10.0.0	9.17.0.0.0	deity		N
					deity		Y
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure		N
					human figure	Yaxuun B'ahlam	Y
Yaxchilan	YAX	Stela 4	9.17.5.0.0	9.18.0.0.0	deity		Y
					human figure		N
					human figure		Y
Yaxchilan	YAX	Stela 6	9.11.16.10.13	9.12.0.0.0	human figure	Yaxuun B'ahlam III	Y
Yaxchilan	YAX	Stela 7		9.19.0.0.0	human figure	Ixik Chak Joloom	N
Yaxchilan	YAX	Stela 9		9.17.0.0.0	human figure	Yaxuun B'ahlam IV (?)	Y
Yaxchilan	YAX	Stela 10	9.16.15.0.0	9.17.0.0.0	human figure		N
					human figure		N
					human figure		N
					human figure	Yaxuun B'ahlam IV (?)	Y
					human figure	(ancestor?)	N
					human figure	(ancestor?)	Y
Yaxchilan	YAX	Stela 11	9.16.1.0.0	9.17.0.0.0	human figure	Yaxuun B'ahlam IV	N
					human figure		N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive)	N
					human figure	Yaxuun B'ahlam IV	N
					human figure	Itzamnaaj B'ahlam II (ancestor)	Y
					human figure	Ixik Uh? Chan? (ancestor)	Y

Site:	Code:	Monument:	Last date (LC):	Stylistic date:	Agent (broad):	Agent (narrow):	NM:
Yaxchilan	YAX	Stela 13			human figure		Y
Yaxchilan	YAX	Stela 14	9.4.8.8.15	9.5.0.0.0	human figure	Joy B'ahlam I (?)	Y
Yaxchilan	YAX	Stela 15	9.12.8.14.1	9.13.0.0.0	human figure	Itzamnaaj B'ahlam II	N
					human figure		N
Yaxchilan	YAX	Stela 18	9.15.0.0.0	9.15.0.0.0	human figure	(captive)	N
					human figure	Itzamnaaj B'ahlam II	N
Yaxchilan	YAX	Stela 19	9.12.9.8.1	9.13.0.0.0	human figure	Itzamnaaj B'ahlam II	N
					human figure		N
Yaxchilan	YAX	Stela 20	9.13.10.0.0	9.14.0.0.0	human figure	Itzamnaaj B'ahlam II	N
					human figure		N
Yaxchilan	YAX	Stela 27	9.4.0.0.0	9.4.0.0.0	human figure	Joy B'ahlam	Y
Yaxchilan	YAX	Stela 30 (fragment)	(Early Late Classic?)		human figure		Y
Yaxha	YXH	Stela 31	9.18.5.16.14	9.19.0.0.0	human figure	K'inich Lakamtuun	Y
PNK	PNK	"San Francisco Stela" (Miller and Martin 2004: Fig. 35)	9.16.10.0.0	9.17.0.0.0	human figure	? Ixik Mutul Ajaw	N
PNK	PNK	Stela / Panel (Miller and Martin 2004: Fig. 51)	10.1.15.0.0	10.2.0.0.0	human figure		Y
PNK	PNK	"Laxtunich / Kimbell Panel" (Schele and Miller 1986: Fig. III.5 & Pl. 86)	9.17.12.13.14	9.18.0.0.0	human figure	(captive)	N
					human figure	(captive)	N
					human figure	(captive) B'aah Wayaab' / Wayib'	N
					human figure	Aj Chak Maax	N
					human figure	Itzamnaaj B'ahlam III	N

APPENDIX G: PRESENCE AND ABSENCE OF NASAL MOTIFS PERTAINING TO PRINCIPAL AGENTS IN MONUMENTAL ART (PER MONUMENT)

Site:	Code:	Monument:	Nasal motifs present:
Abaj Takalik	ABJ	Stela 2	Y
Abaj Takalik	ABJ	Stela 5	Y
Aguateca	AGT	Stela 1	N
Aguateca	AGT	Stela 2	Y
Aguateca	AGT	Stela 3	N
Aguateca	AGT	Stela 6	N
Aguateca	AGT	Stela 7	Y
Bonampak	BPK	Lintel 1	N
Bonampak	BPK	Lintel 2	N
Bonampak	BPK	Lintel 3	N
Bonampak	BPK	Lintel 4	Y
Bonampak	BPK	Mural, Room 1, Structure 1	N
Bonampak	BPK	Sculptured Stone 1	N
Bonampak	BPK	Stela 1	N
Bonampak	BPK	Stela 2	N
Bonampak	BPK	Stela 3	N
Calakmul	CLK	Stela 51	N
Caracol	CRC	Altar 10	N
Caracol	CRC	Altar 12	N
Caracol	CRC	Altar 13	N
Caracol	CRC	Altar 22	N
Caracol	CRC	Altar 23	N
Caracol	CRC	Conchita Capstone	Y
Caracol	CRC	Stela 01: front	Y
Caracol	CRC	Stela 05: front	Y
Caracol	CRC	Stela 06: back	Y
Caracol	CRC	Stela 09: front	N
Caracol	CRC	Stela 11: front	N
Caracol	CRC	Stela 14: front	Y
Caracol	CRC	Stela 16: front	Y
Caracol	CRC	Stela 17: front	N
Chichen Itza	CHN	Akab Dzib Lintel	Y
Chichen Itza	CHN	Capstone 1	Y
Chichen Itza	CHN	Caracol Disk	Y
Chichen Itza	CHN	Great Ballcourt Wall	Y
Chichen Itza	CHN	Mural, Temple of the warriors	N
Chichen Itza	CHN	Northeast Colonnade	Y
Chichen Itza	CHN	Wooden Lintel, Temple of the Jaguars	Y
Chicozapote	CZP	Lintel 2	Y
Chicozapote	CZP	Lintel 3	N
Chicozapote	CZP	Lintel 4	N
Chinkultic	CKL	Stela 1	N
Chinkultic	CKL	Stela 7	N
Chinkultic	CKL	Stela 8	N
Chinkultic	CKL	Stela 9	Y

Site:	Code:	Monument:	Nasal motifs present:
Coba	COB	Stela 01: back	N
Coba	COB	Stela 02	N
Coba	COB	Stela 04	N
Coba	COB	Stela 05: front	N
Coba	COB	Stela 06	Y
Coba	COB	Stela 08	N
Coba	COB	Stela 10	N
Coba	COB	Stela 20	Y
Comitan	CMT	Stela 1	Y
Copan	CPN	Altar L	Y
Copan	CPN	Altar Q	Y
Copan	CPN	Ballcourt marker, Ballcourt II-B	Y
Copan	CPN	Cornice panel, Temple 11	Y
Copan	CPN	Motmot Capstone	Y
Copan	CPN	Southwest Panel, Structure 10-L-18	N
Copan	CPN	Stela 11	N
Copan	CPN	Structure 9N-82 C 1st	Y
Copan	CPN	West figure of the entablature on the north façade Structure 9N-82	N
Dos Pilas	DPL	Panel 10	N
Dos Pilas	DPL	Stela 02 (*16)	Y
Dos Pilas	DPL	Stela 11	Y
Dos Pilas	DPL	Stela 14	Y
Dos Pilas	DPL	Stela 15	Y
Dzibilchaltun	DBC	Stela 19	N
Dzibilchaltun	DBC	Stela 9	N
Dzilam	DZL	Stela 1	N
Edzna	ETZ	Lintel 2	N
Edzna	ETZ	Stela 1	N
Edzna	ETZ	Stela 11	N
Edzna	ETZ	Stela 15	Y
Edzna	ETZ	Stela 16	Y
Edzna	ETZ	Stela 18	N
Edzna	ETZ	Stela 19	N
Edzna	ETZ	Stela 2	N
Edzna	ETZ	Stela 21	N
Edzna	ETZ	Stela 22	N
Edzna	ETZ	Stela 3	N
Edzna	ETZ	Stela 5	N
Edzna	ETZ	Stela 6	N
Edzna	ETZ	Stela 7	N
Edzna	ETZ	Stela 8	N
Edzna	ETZ	Stela 9	Y
Ek Balam	EKB	Capstone 15	Y
El Baul	BUL	Monument 07	N
El Baul	BUL	Monument 30	N
El Baul	BUL	Monument 32	N
El Baul	BUL	Monument 50	N
El Caribe	CRB	Stela 1	N
El Caribe	CRB	Stela 2	N

Site:	Code:	Monument:	Nasal motifs present:
El Cayo	CAY	Altar 4	N
El Peru	PRU	Stela 34	Y
El Zapote	ZAP	Stela 5	Y
Halakal	HLK	Lintel	Y
Halal	HLL	Jamb	Y
Ichmac	ICC	Jamb	Y
Ichmul	ICL	Panel 1	N
Ichmul	ICL	Panel 2	N
Itzimte-Bolonchen	ITZ/ITB	Lintel 1	N
Itzimte-Bolonchen	ITZ/ITB	Stela 06	Y
Itzimte-Bolonchen	ITZ/ITB	Stela 07	N
Itzimte-Bolonchen	ITZ/ITB	Stela 09	Y
Itzimte-Bolonchen	ITZ/ITB	Stela 10	N
Ixkun	IXK	Stela 1	Y
Ixkun	IXK	Stela 4	Y
Ixkun	IXK	Stela 5	N
Ixlu	IXL	Stela 1	Y
Ixlu	IXL	Stela 2	Y
Ixtutz	IXZ	Stela 02	Y
Izapa	IZP	Stela 01	N
Izapa	IZP	Stela 02	Y
Izapa	IZP	Stela 05	N
Izapa	IZP	Stela 18	N
Izapa	IZP	Stela 21	N
Izapa	IZP	Stela 25	N
Jimbal	JMB	Stela 01	Y
Kabah	KAB	Structure 2C6 Jambs	Y
Kaminaljuyu	KJU	Altar 2	Y
Kaminaljuyu	KJU	Monument 65	Y
Kaminaljuyu	KJU	Relief 4	Y
Kaminaljuyu	KJU	Stela 10	Y
Kaminaljuyu	KJU	Stela 11	Y
Kaminaljuyu	KJU	Stela 17	N
Kaminaljuyu	KJU	Stela 22 (fragment)	Y
Kaminaljuyu	KJU	Stela 25	Y
Kaminaljuyu	KJU	Stela 9	N
La Amelia	AML	Panel 2	N
La Amelia	AML	Stela 1	Y
La Esperanza	ESP	Ballcout Marker	Y
La Hornandez	HRZ	Stela 4	Y
La Mar	MAR	Stela 1	N
La Pasadita	PSD	Lintel 1	N
La Pasadita	PSD	Lintel 2	Y
La Pasadita	PSD	Lintel 3	Y
Lacanha	LAC	Panel	Y
Lacanha	LAC	Stela 7	Y
Lubaantun	LBT	Ballcourt Marker I (north)	N
Machaquila	MQL	Stela 02	Y
Machaquila	MQL	Stela 03	Y
Machaquila	MQL	Stela 04	Y

Site:	Code:	Monument:	Nasal motifs present:
Machaquila	MQL	Stela 05	Y
Machaquila	MQL	Stela 06	Y
Machaquila	MQL	Stela 07	Y
Machaquila	MQL	Stela 08	Y
Machaquila	MQL	Stela 10	N
Mountain Cow	MCW	Altar 1	N
Nakbe	NKB	Stela 1	Y
Naranjo	NAR	Stela 02	N
Naranjo	NAR	Stela 06	N
Naranjo	NAR	Stela 08	Y
Naranjo	NAR	Stela 11	Y
Naranjo	NAR	Stela 13	Y
Naranjo	NAR	Stela 14	N
Naranjo	NAR	Stela 19	N
Naranjo	NAR	Stela 20	N
Naranjo	NAR	Stela 21	Y
Naranjo	NAR	Stela 24	N
Naranjo	NAR	Stela 25	Y
Naranjo	NAR	Stela 28	Y
Naranjo	NAR	Stela 30	Y
Naranjo	NAR	Stela 33	Y
Naranjo	NAR	Stela 38	Y
Nimli Punit	NMP	Stela 01	Y
Nimli Punit	NMP	Stela 02	N
Nimli Punit	NMP	Stela 14	N
Nimli Punit	NMP	Stela 15	N
Oxkintok	OXK	Lintel, Structure 3C7	N
Oxkintok	OXK	South Lintel, Structure 3C10	Y
Oxkintok	OXK	Stela 12	Y
Oxkintok	OXK	Stela 9	Y
Palenque	PAL	Bench 8 (Del Río Throne), House E, Palace	N
Palenque	PAL	Creation Stone (left cartouche)	N
Palenque	PAL	Dumbarton Oaks Panel 2	N
Palenque	PAL	East Court (east side, north of stairs), Palace	N
Palenque	PAL	East Court (west side, figure 1), Palace	N
Palenque	PAL	East Court (west side, figure 2), Palace	N
Palenque	PAL	East Court (west side, figure 3), Palace	N
Palenque	PAL	East Court (west side, figure 4), Palace	N
Palenque	PAL	East Court (west side, figure 5), Palace	N
Palenque	PAL	East Court (west side, figure 6), Palace	N
Palenque	PAL	East Jamb, Temple of the Cross	N
Palenque	PAL	Eastern Wall, Tower, Palace	N
Palenque	PAL	Oval Tablet, House E, Palace	N
Palenque	PAL	Palace Tablet	N
Palenque	PAL	Pier B, House A, Palace	N
Palenque	PAL	Pier B, House D, Palace	N
Palenque	PAL	Pier C, House A, Palace	N
Palenque	PAL	Pier C, House D, Palace	N
Palenque	PAL	Pier D, House A, Palace	N
Palenque	PAL	Pier D, House D, Palace	N

Site:	Code:	Monument:	Nasal motifs present:
Palenque	PAL	Pier E, House A, Palace	N
Palenque	PAL	Pier F, House D, Palace	N
Palenque	PAL	Sarcophagus lid	Y
Palenque	PAL	Sarcophagus, side	N
Palenque	PAL	South Jamb, Temple of the Sun	N
Palenque	PAL	Tablet of Temple XXI	N
Palenque	PAL	Tablet of the Orator	N
Palenque	PAL	Tablet of the Scribe	N
Palenque	PAL	Tablet of the Slaves, Group IV	N
Palenque	PAL	Temple of the Cross Tablet	N
Palenque	PAL	Temple of the Foliated Cross Tablet	N
Palenque	PAL	Temple of the Sun Tablet	Y
Palenque	PAL	Temple XIV Tablet	N
Palenque	PAL	Temple XIX Platform	N
Palenque	PAL	Temple XIX Stucco Panel	N
Palenque	PAL	Temple XVII Panel	N
Palenque	PAL	Temple XXI Platform	N
Palenque	PAL	Tier 4, North Palace Substructure	N
Palenque	PAL	West Court (Sculptured panel), Palace	N
Palenque	PAL	West Jamb, Temple of the Cross	N
Piedras Negras	PNG	Panel 2 / Lintel 2	N
Piedras Negras	PNG	Stela 02 (top)	Y
Piedras Negras	PNG	Stela 05	Y
Piedras Negras	PNG	Stela 07	N
Piedras Negras	PNG	Stela 08	N
Piedras Negras	PNG	Stela 09	N
Piedras Negras	PNG	Stela 10: bottom fragment	N
Piedras Negras	PNG	Stela 11	N
Piedras Negras	PNG	Stela 12	N
Piedras Negras	PNG	Stela 14	N
Piedras Negras	PNG	Stela 40	N
Pixoy	PIX	Stela 1	N
Pixoy	PIX	Stela 2	N
Pixoy	PIX	Stela 5	N
Pusilha	PUS	Stela C	Y
Pusilha	PUS	Stela E	N
Pusilha	PUS	Stela K	N
Pusilha	PUS	Stela P	Y
Pusilha	PUS	Stela R	N
Quirigua	QRG	Altar L	Y
Quirigua	QRG	Altar O'	Y
Quirigua	QRG	Altar Q	Y
Quirigua	QRG	Monument 26	Y
Quirigua	QRG	Stela A	Y
Quirigua	QRG	Stela C	Y
Quirigua	QRG	Stela F	Y
Sacul	SCU	Stela 6	Y
Sacul	SCU	Stela 9	Y

Site:	Code:	Monument:	Nasal motifs present:
Santa Rita (Corozal)	SRC	Mural (east half of the north wall)	Y
Santa Rosa Xtampak	SRX	Stela 4	Y
Santa Rosa Xtampak	SRX	Stela 8	Y
Seibal	SBL	Stela 01	Y
Seibal	SBL	Stela 02	N
Seibal	SBL	Stela 03	Y
Seibal	SBL	Stela 04	Y
Seibal	SBL	Stela 05	N
Seibal	SBL	Stela 07	N
Seibal	SBL	Stela 08	Y
Seibal	SBL	Stela 09	N
Seibal	SBL	Stela 10	Y
Seibal	SBL	Stela 11	Y
Seibal	SBL	Stela 13	Y
Seibal	SBL	Stela 14	Y
Seibal	SBL	Stela 17	Y
Seibal	SBL	Stela 18	N
Seibal	SBL	Stela 19	N
Seibal	SBL	Stela 20	Y
Seibal	SBL	Stela 21	Y
Site Q	n.a.	Ballplayer panel 1	N
Site Q	n.a.	Ballplayer panel 2	Y
Tancah	TAN	Mural 1, Room 1, Structure 44	N
Tancah	TAN	Mural 1, Structure 12	Y
Tancah	TAN	Mural 2, Room 1, Structure 44	N
Tancah	TAN	Mural 3, Room 1, Structure 44	N
Tenam Puente	TNP	Stela 1	N
Tikal	TIK	Altar 10: periphery	N
Tikal	TIK	Altar 12	Y
Tikal	TIK	Altar 4: periphery	N
Tikal	TIK	Altar 5	Y
Tikal	TIK	Altar 8	N
Tikal	TIK	Lintel 2, Temple II (Str. 5D-2-1st)	N
Tikal	TIK	Lintel 2, Temple III (Str. 5D-3)	Y
Tikal	TIK	Lintel 2, Temple IV (Str. 5C-4)	N
Tikal	TIK	Lintel 3, Temple I (Str. 5D-1-1st)	Y
Tikal	TIK	Lintel 3, Temple IV (Str. 5C-4)	N
Tikal	TIK	Lintel from Structure 10 (Str. 5D-52)	N
Tikal	TIK	Stela 01	Y
Tikal	TIK	Stela 02	Y
Tikal	TIK	Stela 07	Y
Tikal	TIK	Stela 10	Y
Tikal	TIK	Stela 13	Y
Tikal	TIK	Stela 16	Y
Tikal	TIK	Stela 20	Y
Tikal	TIK	Stela 22	Y
Tikal	TIK	Stela 29	Y
Tikal	TIK	Stela 31	Y

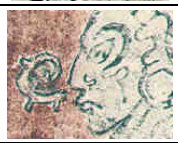
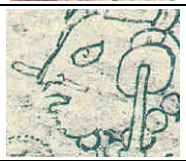
Site:	Code:	Monument:	Nasal motifs present:
Tikal	TIK	Stela 32	Y
Tikal	TIK	Stela 36	N
Tikal	TIK	Stela 39	Y
Tikal	TIK	Stela 40	Y
Tonina	TNA	Collections, Altar 1	N
Tonina	TNA	Monument 027	N
Tonina	TNA	Monument 083	Y
Tonina	TNA	Monument 099	N
Tonina	TNA	Monument 114	N
Tonina	TNA	Monument 122	N
Tonina	TNA	Monument 126	N
Tonina	TNA	Monument 131	N
Tonina	TNA	Monument 153	N
Tonina	TNA	Relief*	N
Tonina	TNA	Stucco Frieze	N
Tulum	TUL	Mural 1, Interior east wall, Structure 5	Y
Tulum	TUL	Mural 1, Structure 16	Y
Tulum	TUL	Mural 2, lower façade, Structure 5	Y
Tulum	TUL	Mural 2, Structure 16	Y
Tulum	TUL	Mural 4, Structure 16	Y
Tulum	TUL	Mural 6, Structure 16	N
Tulum	TUL	Mural 7, south corridor, Structure 16	N
Tzum	TZM	Stela 2	Y
Tzum	TZM	Stela 3	N
Tzum	TZM	Stela 4	Y
Tzum	TZM	Stela 6	N
Uaxactun	UAX	Stela 17	Y
Uaxactun	UAX	Stela 19	Y
Uaxactun	UAX	Stela 20: Right side	Y
Uaxactun	UAX	Stela 5	N
Uaxactun	UAX	Structure B-XIII Mural (Group B)	Y
Ucanal	UCN	Altar of Stela 3	N
Ucanal	UCN	Stela 4	Y
Uxbenka	UXB	Stela 18	Y
Uxmal	UXM	Stela 02	Y
Uxmal	UXM	Stela 07	Y
Uxmal	UXM	Stela 11	Y
Uxmal	UXM	Stela 14	Y
Xcalumkin	XLM	Jamb 4 (West Jamb), South Doorway, South Chamber, Middle Building, Hieroglyphic Group	N
Xcalumkin	XLM	Jamb 5 (East Jamb), South Doorway, South Chamber, Middle Building, Hieroglyphic Group	Y
Xcalumkin	XLM	Lintel 4, South Building, Hieroglyphic Group	N
Xultun	XUL	Stela 01	Y
Xultun	XUL	Stela 02	Y
Xultun	XUL	Stela 03	Y
Xultun	XUL	Stela 04	N
Xultun	XUL	Stela 05	Y
Xultun	XUL	Stela 08	N
Xultun	XUL	Stela 10	Y

Site:	Code:	Monument:	Nasal motifs present:
Xultun	XUL	Stela 14	N
Xultun	XUL	Stela 17	N
Xultun	XUL	Stela 18	Y
Xultun	XUL	Stela 19	Y
Xultun	XUL	Stela 22	N
Xultun	XUL	Stela 23	Y
Xultun	XUL	Stela 24	Y
Xultun	XUL	Stela 25	Y
Xunantunich	XUN	Altar 1	N
Xunantunich	XUN	Stela 8	N
Xupa	XUP	Panel	N
Yaltutu	YLT	Stela 1	Y
Yaxchilan	YAX	Ballcourt Marker, Structure 14	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step I	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step II	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step IV	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step IX	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VI	Y
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step VII	Y
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step X	N
Yaxchilan	YAX	Hieroglyphic Stairway 2, Step XIII	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step I	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step III	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step V	N
Yaxchilan	YAX	Hieroglyphic Stairway 3, Step VI	N
Yaxchilan	YAX	Lintel 01	Y
Yaxchilan	YAX	Lintel 02	Y
Yaxchilan	YAX	Lintel 03	Y
Yaxchilan	YAX	Lintel 05	Y
Yaxchilan	YAX	Lintel 06	Y
Yaxchilan	YAX	Lintel 07	Y
Yaxchilan	YAX	Lintel 08	N
Yaxchilan	YAX	Lintel 09	Y
Yaxchilan	YAX	Lintel 12	N
Yaxchilan	YAX	Lintel 13	Y
Yaxchilan	YAX	Lintel 14	N
Yaxchilan	YAX	Lintel 15	N
Yaxchilan	YAX	Lintel 16	Y
Yaxchilan	YAX	Lintel 17	Y
Yaxchilan	YAX	Lintel 24	Y
Yaxchilan	YAX	Lintel 25	N
Yaxchilan	YAX	Lintel 26	N
Yaxchilan	YAX	Lintel 32	Y
Yaxchilan	YAX	Lintel 33	Y
Yaxchilan	YAX	Lintel 38	N
Yaxchilan	YAX	Lintel 39	Y
Yaxchilan	YAX	Lintel 40	N
Yaxchilan	YAX	Lintel 41	N
Yaxchilan	YAX	Lintel 42	Y

Site:	Code:	Monument:	Nasal motifs present:
Yaxchilan	YAX	Lintel 43	Y
Yaxchilan	YAX	Lintel 45	N
Yaxchilan	YAX	Lintel 50	Y
Yaxchilan	YAX	Lintel 51	N
Yaxchilan	YAX	Lintel 52	N
Yaxchilan	YAX	Lintel 53	Y
Yaxchilan	YAX	Lintel 54	Y
Yaxchilan	YAX	Lintel 55	N
Yaxchilan	YAX	Lintel 57	N
Yaxchilan	YAX	Lintel 58	N
Yaxchilan	YAX	Miscellaneous Stone I	Y
Yaxchilan	YAX	Stela 01	Y
Yaxchilan	YAX	Stela 04	Y
Yaxchilan	YAX	Stela 06	Y
Yaxchilan	YAX	Stela 07	N
Yaxchilan	YAX	Stela 09	Y
Yaxchilan	YAX	Stela 10	Y
Yaxchilan	YAX	Stela 11	Y
Yaxchilan	YAX	Stela 13	Y
Yaxchilan	YAX	Stela 14	Y
Yaxchilan	YAX	Stela 15	N
Yaxchilan	YAX	Stela 18	N
Yaxchilan	YAX	Stela 19	N
Yaxchilan	YAX	Stela 20	N
Yaxchilan	YAX	Stela 27	Y
Yaxchilan	YAX	Stela 30 (fragment)	Y
Yaxha	YXH	Stela 31	Y
PNK	PNK	“San Francisco Stela” (Miller and Martin 2004: Pl. 46)	N
PNK	PNK	“Laxtunich/Kimbell Panel” (Schele and Miller 1986: Pl. 86)	N
PNK	PNK	Stela / Panel (Miller and Martin 2004: Pl. 107)	Y

APPENDIX H: AN ILLUSTRATED CATALOG OF NASAL MOTIFS IN THE CODICES

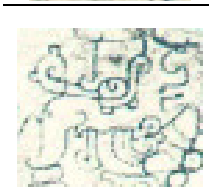
Catalog of Nasal Motifs in the Dresden Codex

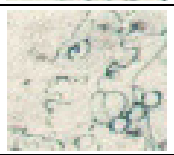
Rendition:[1]	**Page:**[2]	**Shape (broad):**	**Shape (narrow):**	**Position:**	**Agent (broad):**[3]	**Agent (narrow):**	**NB:**
	2a:2	bone	BO1	touching the nose	deity	Maize God (wife of Maize God?)	The nasal motif is rendered only on the cheek side of the nose.
	3a:4h	2nm	2nm-BO1	both sides of the nose	humanlike head	(headdress)	
	3a:4	2nm	2nm-und.	both sides of the nose	deity	Maize God	
	6a:1	coil	coil	front of the nose/ mouth	deity	God R	Compare the motif to 11b:1, 11c:2, 12c:3, 13a:1, 15a:1, and 22b:3.
	7c:3	2nm	2nm-BO4	both sides of the nose	deity	God H	
	8a:3	unc.	unc.	touching the beak	vulture		The motif in all likelihood portays an integral part of the vulture head? Glyphic **ti**?
	9b:2	2-part	2-part	front of the nose	deity	Itzamna	Compare the second part of the motif to the earspool.
	11a:2	2nm	2nm-BO1	both sides of the nose	deity	God H	

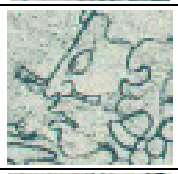
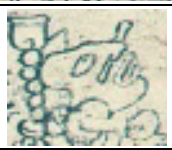
[1] Adapted after Förstemann 1880.

[2] The page numbers refer to the Cholsamaj edition (*Kumatzim Wuj Jun: Códice de Dresde*, 1998). Also, for the sake of convenience, I am following the sequences in the codex by page number rather than by reading order: thus the sequences in this table are, for example, 4a—4b—4c—5a—5b— etc. rather than 4a—5a—6a—7a— etc. The number after the colon refers to the position of the figure in the scene (from left to right and top to bottom) and letter /h/ after the number refers to a headdress figure.

[3] Identification of the agents is based on hieroglyphic captions (when applicable) and on the information provided in Schellhas 1904b, Thompson 1972, Taube 1992, and Schele and Grube 1997 (Part 2). When the name of the agent, especially as regards to the deities, can securely be read, the actual Maya name is given instead of a letter devised by Schellhas (1904b).

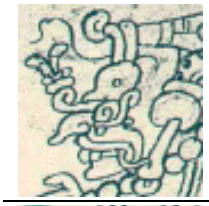
Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	11a:2h	2 bones	BO1	touching the beak	parrot head	(headdress)	Compare to 12b:2, 13b:2, and 14b:2.
	11b:1	coil	coil	touching the nose	deity	Sun God	Compare the motif to 6a:1, 11c:2, 12c:3, 13a:1, 15a:1, and 22b:3. Compare also to Mayapan Stela 1.
	11b:2	2nm	2nm-BO1	both sides of the nose	deity	Maize God	
	11c:1	2nm	2nm-unc.	both sides of the nose	deity	Maize God	Compare to 12b:2. Nose ornament (through septum) with a flower attached to it?
	11c:2	coil	coil	touching the nose	deity	Sun God	Compare the motif to 6a:1, 11b:1, 12c:3, 13a:1, 15a:1, and 22b:3.
	11c:3	2 bones	BO4	touching the nose	deity	Chaak	
	12b:2	2nm	2nm-unc.	both sides of the nose	deity	God H	Compare to 11c:1. Nose ornament (through septum) with a flower attached to it?
	12b:2h	2 bones	BO1	touching the beak	parrot head	headdress	Compare to 11a:2, 13b:2, and 14b:2.
	12c:3	coil	coil	touching the nose	deity	Sun God	Compare the motif to 6a:1, 11b:1, 11c:2, 13a:1, 15a:1, and 22b:3.
	13a:1	coil	coil	touching the nostrils?	deity	Chaak?	The figure has the iconographic attributes of Chaahk (Chaak) but the eroded name glyph seems to imply something else. Compare the motif to 6a:1, 11b:1, 11c:2, 12c:3, 15a:1, and 22b:3.
	13b:2h	unc.	unc.	touching the beak	parrot head	headdress	Compare to 11a:2, 12b:2, and 14b:2.
	13b:2	2nm	2nm-BO1	both sides of the nose	deity	Maize God	

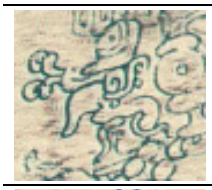
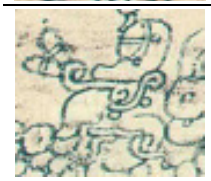
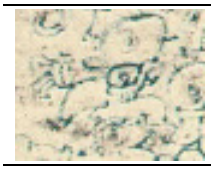
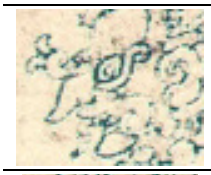
Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	14a:1	2nm	2nm-BO1	both sides of the nose	deity	Maize God	
	14b:1	2nm	2nm-BO1	both sides of the nose	deity	God L	
	14b:2	2nm	2nm-BO1	both sides of the nose	deity	God Q	
	14b:2h	unc.	unc.	touching the beak	parrot head	headdress	Compare to 11a:2, 12b:2, and 13b:2.
	15a:1	coil	coil	touching the nose	deity	Sun God	Compare the motif to 6a:1, 11b:1, 11c:2, 12c:3, 13a:1, and 22b:3. Compare also to Mayapan Stela 1.
	15a:2	2nm	2nm-und.	both sides of the nose	deity	Itzamna	
	15b:2	2nm	2nm-BO4	both sides of the nose	deity	Death God	
	15b:3	2nm	2nm-BO1	both sides of the nose	deity (f)	White God H (female)	
	17b	2nm	2nm-BO1	both sides of the nose	deity (f)	Moon Goddess	
	19a:2	unc.	unc.	touching the nose	deity (f)	?	Compare to 11c:1 and 12b:2.
	20a:1	2nm	2nm-BO1	both sides of the nose	deity	?	
	20a:2	2nm	2nm-BO1	both sides of the nose	deity (f)	Moon Goddess	

Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	20b:1	2nm	2nm-unc.	both sides of the nose	deity	God H?	Compare to 11c:1. Nose ornament (through septum) with a flower attached to it?
	20b:3	2nm	2nm-unc.	both sides of the nose	?	?	
	21b:2	2nm	2nm-unc.	both sides of the nose	deity (f)	?	
	21c:3	bone	BO1	touching the nose	deity (f)	Moon Goddess	The nasal motif is rendered only on the cheek side of the nose.
	21c:4	2nm	2nm-BO1	both sides of the nose	deity	Yax B'alam	
	22b:1	2 bones	BO1	touching the nostrils	deity	Chaak	
	22b:2	2nm	2nm-BO1	both sides of the nose	deity (f)	Sak Ixik	
	22b:3	coil	coil	touching the nose	deity	Sun God	Compare the motif to 6a:1, 11b:1, 11c:2, 12c:3, 13a:1, and 15a:1.
	23a	2nm	2nm-BO1	both sides of the nose	deity	?	
	23c:5	bone	BO1	touching the nose	?	?	The nasal motif is rendered only on the cheek side of the nose of the child held by the Moon Goddess.
	25c:1	2 bones	BO1	touching the nostrils	deity head	Chaak head? (Red Corner? Tree / Chak Am Te' / Chak Am Che')	
	27a:2	2nm	2nm-BO4	both sides of the nose	deity	Maize God	

Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	29a:2	2 bones	BO4	touching the nostrils	deity	Chaak	
	29a:3	bone	BO1	touching the nostrils	deity	Chaak	
	29b:1	2 bones	BO4	touching the nostrils	deity	Chaak (Sab'aak? Chaak)	
	29c:1	2 bones	BO1	touching the nostrils	deity	Chaak (Sak Xib' Chaak)	
	30c:1	round	round	touching the nostrils	deity	Chaak (Chak Xib' Chaak)	
	30c:2	2 bones	BO1	touching the nostrils	deity	Chaak (Sak Xib' Chaak)	
	31c:1	2 bones	BO1	touching the nostrils	deity	Chaak	
	31c:2	2 bones	BO1	touching the nostrils	deity	Chaak	
	32b:2	2 round	2Rp	touching the nostrils	deity	Chaak	
	32c:1	2 bones	BO4	touching the nostrils	deity	Chaak	
	32c:2	2 bones	BO4	touching the nostrils	deity	Chaak	

Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	32c:3	2 round	2Rp	touching the nostrils	deity	Chaak	
	33c:2	round	round	touching the nostrils	deity	Chaak	
	34a:3	sc w/f	sc w/f	touching the nose	deity head	Maize God head	Compare the scene to K5112.
	34c:2	bone	BO1	touching the nostrils	deity	Chaak	
	34c:4	bone	BO1	touching the nostrils	deity	Chaak	
	35b:1	round	round	touching the nostrils	deity	Chaak	
	35c:2	2 bones	BO4	touching the nostrils	deity	Chaak	
	36a:1	round	round	touching the nostrils	deity	Chaak-headed serpent	
	38a:5	2 bones	BO1	touching the nostrils	deity	Chaak	
	40a:3	2 bones	BO4	touching the nostrils	deity	Chaak	
	40c:1	2 bones	BO4	touching the nostrils	deity	Chaak	

Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	41a:2	2 bones	BO4	touching the nostrils	deity	Chaak	
	41b:2	2 bones	BO4	touching the nostrils	deity	Chaak	
	42b:1	bone	BO1	touching the nostrils	deity	Chaak	
	42b:2	bone	BO1	touching the nostrils	deity	Chaak	
	42b:3	bone	BO1	touching the nostrils	deity	Chaak	
	42c:2	2 round	2Rp	touching the nostrils	deity	Chaak	
	43a:1	2 bones	BO4	touching the nostrils	deity	Chaak (Ik' [Xib'?] Chaak)	
	43a:2	2 bones	BO1	touching the nostrils	deity	Chaak (K'an [Xib'?] Chaak)	
	44c:2	2 bones	BO1	touching the nostrils	deity	Chaak	
	48	sc	sc1	touching the nose	deity	?	

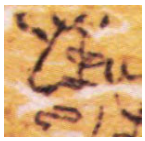
Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	61	2 bones	BO1	touching the nostrils	deity	Chaak (? Chaak)	
	65a:2	2 bones	BO1	touching the nostrils	deity	Chaak (B'olon Ux/Ox Na ? Chan/Kan Chaak)	
	65a:3	2 round	2Rp	touching the nostrils	deity	Chaak (Hal Ok Chaak)	
	66a:1	2 round	2Rp	touching the nostrils	deity	Chaak (? Ok Chaak)	
	66a:2	2 bones	BO1	touching the nostrils	deity	Chaak (? Ok Chaak)	
	66b:1	2 bones	BO4	touching the nostrils	deity	Chaak	
	66b:2	2 round	2Rp	touching the nostrils	deity	Chaak	
	66b:3	2 bones	BO1	touching the nostrils	deity	Chaak	
	67a:2	2 bones	BO1	touching the nostrils	deity	Chaak (Ik' Xib' Chaak)	

Catalog of Nasal Motifs in the Madrid Codex

Rendition:[1]	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	7a:2	2nm	2nm-BO4	both sides of the nose	anthropomorphic scorpion		
	23d:1	unc.	unc.	touching the nose / maxilla	deity	Death God	Blood stream? Compare to 83c:2, 110b:3, and 111c:3 and to K5017.
	34b:6	2nm	2nm-oval	both sides of the nose	deity	Maize God	Nose ornament?
	83c:2	unc.	unc.	touching the nose / maxilla	deity	Death God	Compare to 23d:1, 110b:3, and 111c:3 and to K5017. See also the nasal motifs of the skeletal insect on K1211 and the Death God on K2023 for comparison.
	96b:2	coil	coil	touching the nose	deity		Compare the motif to Mayapan Stela 1.
	110b:3	unc.	unc.	touching the nose / maxilla	deity	Death God	Compare to 23d:1, 83c:2, and 111c:3 and to K5017. See also the nasal motifs of the skeletal insect on K1211 and the Death God on K2023 for comparison.
	111c:3	unc.	unc.	touching the nose / maxilla	deity	Death God	Compare to 23d:1, 83c:2, and 110b:3 and to K5017. See also the nasal motifs of the skeletal insect on K1211 and the Death God on K2023 for comparison.

[1] Adapted after *Codex Tro-Cortesianus* (*Codex Madrid*) 1967.

Catalog of Nasal Motifs in the Paris Codex

Rendition:[1]	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):[2]	Agent (narrow):	NB:
	3a:1	bone	BO4	touching the nose	deity	Maize God?	The area in front of the nose is eroded; the figure either has a bone-type nasal motif or a counterpart of a 2nm-type nasal motif on the left side of his nose. In either case, the motif seems to be an actual (tubular) nose bar (nose ornament).
	3a:2	2nm	2nm-BO4	both sides of the nose	deity		The motif seems to be an actual (tubular) nose bar (nose ornament).
	6a:2	bone	BO4	touching the nose	deity	Maize God?	The nasal motif is rendered only on the cheek side of the nose. However, the motif seems to be an actual (tubular) nose bar (nose ornament).
	7a:2	2nm	2nm-BO4	both sides of the nose	deity		The motif seems to be an actual (tubular) nose bar (nose ornament).
	7b:2	2nm	2nm-BO4	both sides of the nose	deity / human figure?		The motif seems to be an actual (tubular) nose bar (nose ornament).
	9a:2	bone	BO4	touching the nose	deity		The nasal motif appears to be rendered only on the cheek side of the nose. However, the motif seems to be an actual (tubular) nose bar (nose ornament).
	17c:1	unc.	unc.	touching the nostrils	deity	Chaak	
	17c:2	unc.	unc.	touching the nostrils	deity		

[1] Adapted after *Codex Peresianus* (*Codex Paris*) 1968.
[2] Identification of the agents is based on Schellhas (1904b), and on the modifications in Thompson 1972. When the name of the agent, especially as regards to the deities, can securely be read, the actual Maya name is given instead of a letter devised by Schellhas (1904b).

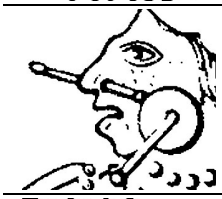
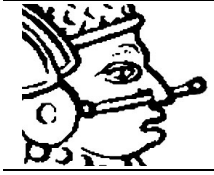
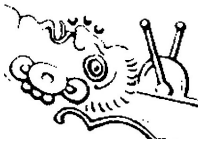
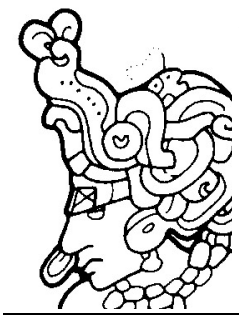
Rendition:	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	19	bone	BO4	touching the nose	deity	Maize God	The area in front of the nose is eroded; the figure either has a bone-type nasal motif or a counterpart of a 2nm-type nasal motif on the right side of his nose. In either case, the motif seems to be an actual (tubular) nose bar (nose ornament).
	20	bone	BO4	touching the nose	deity	Maize God	The nasal motif is rendered only on the cheek side of the nose. However, the motif seems to be an actual (tubular) nose bar (nose ornament).
	20	bone	BO4	touching the nose	deity	Maize God? Love 1994: 74	The nasal motif is rendered only on the cheek side of the nose. However, the motif seems to be an actual (tubular) nose bar (nose ornament).

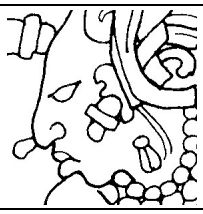
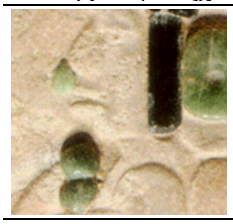
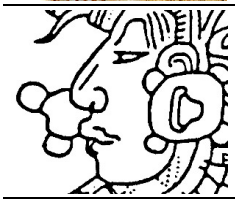
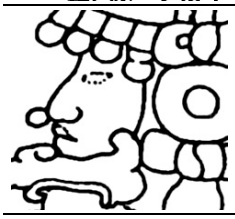
Catalog of Nasal Motifs in the Grolier Codex

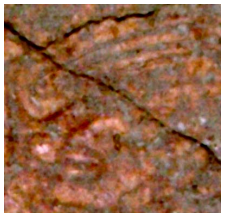
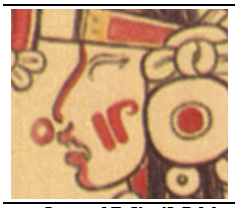
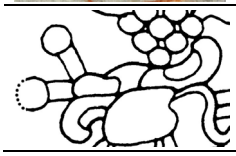
Rendition:[1]	Page:	Shape (broad):	Shape (narrow):	Position:	Agent (broad):	Agent (narrow):	NB:
	2	unc.	unc.	touching the nose / nostrils / maxilla	deity	Death God	Compare to Madrid Codex pp. 23d:1, 83c:2, 110b:3, and 111c:3 and to K5017.
	6	unc.	unc.	touching the nose / nostrils / maxilla	deity	Death God	The motif seems to be a somewhat integral element of the Death God in question (rather than a nasal motif per se). Compare to the knee and elbow elements of the Death God *way* on K791.

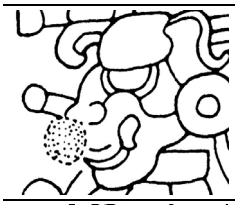
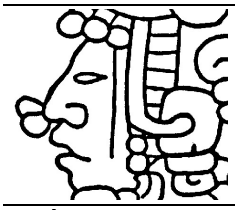
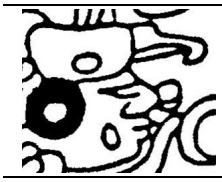
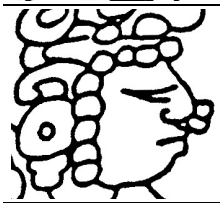
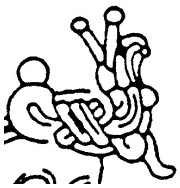
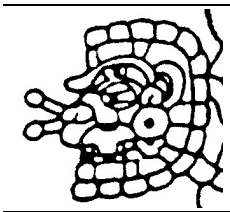
[1] Adapted after Coe and Kerr 1998.

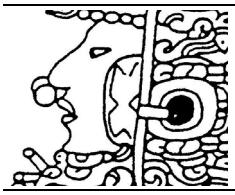
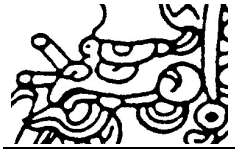
APPENDIX I: AN ILLUSTRATED SAMPLE CATALOG OF NASAL MOTIFS: MISCELLANEOUS ARTIFACTS

Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	Calakmul, Structure II-D, Burial 1, Mosaic mask (jadeite, shell, mother-of-pearl and obsidian)	López Bravo 2004: 51 (Photo by Jorge Pérez de Lara)	2 round	2Rf	touching the nose	humanlike head (deified)	Early to Late Classic	In Folan and Morales López (1996: 4) the designation of the building is 2H and the dating of the burial 8th century; in López Bravo (2004: 51), the designation of the building is II-D and the dating of the mask is Early Classic.
	Chichen Itza, Cenote of Sacrifice, Gold disc	Martin and Grube 2000: 229 (From: Samuel K. Lothrop: Metals from the Cenote of Sacrifice Chichen Itza, Yucatan [Cambridge, 1952])	unc.	unc.	touching the nose (alar sidewall)	human	Early Postclassic	The figure has a Mexican style garment (compare to other figures in the same scene).
	Chichen Itza, Cenote of Sacrifice, Gold disc	Martin and Grube 2000: 229 (From: Samuel K. Lothrop: Metals from the Cenote of Sacrifice Chichen Itza, Yucatan [Cambridge, 1952])	unc.	unc.	touching the nose (alar sidewall)	human	Early Postclassic	The figure has a Mexican style garment (compare to other figures in the same scene).
	Chichen Itza, Cenote of Sacrifice, Gold disc	Martin and Grube 2000: 229 (From: Samuel K. Lothrop: Metals from the Cenote of Sacrifice Chichen Itza, Yucatan [Cambridge, 1952])	nb	nb-BO1	through the nose	human	Early Postclassic	The figure has a Maya style garment (compare to other figures in the same scene).
	Chichen Itza, Cenote of Sacrifice, Gold disc	Martin and Grube 2000: 229 (From: Samuel K. Lothrop: Metals from the Cenote of Sacrifice Chichen Itza, Yucatan [Cambridge, 1952])	nb	nb-BO1	through the nose	human	Early Postclassic	The figure has a Maya style garment (compare to other figures in the same scene).
	Chichen Itza, Cenote of Sacrifice, Gold disc	Martin and Grube 2000: 229 (From: Samuel K. Lothrop: Metals from the Cenote of Sacrifice Chichen Itza, Yucatan [Cambridge, 1952])	unc.	unc.	front of the nose	human head	Early Postclassic	Nasal motif? (Note also the type '2 bones' nasal motif touching the nostrils of the dragon figure to the right of the human head).
	Copan, Tomb 1, Incised peccary skull	Fash 1991: Fig. 24, p. 52 (drawing by Barbara Fash)	round	oval	touching the nose	human	Early Classic (8.17.0.0.0)	Note also the type '2Ro' nasal motif of the headdress figure.

Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	Copan, Structure 11, Carved deer tibia	Schele and Miller 1986: Pl. 50a, p. 152	round	oval	touching the nose	human figure (f)	Late Classic (9.19.0.0.0)	
	Copan, Structure 11, Carved deer tibia	Schele and Miller 1986: Pl. 50a, p. 152	2nm	2nm-oval	both sides of the nose	human figure (Yax Pahsaj Chan Yoaat)	Late Classic (9.19.0.0.0)	
	Dzibanche, Shell with jadeite inserts	Pérez de Lara 2003: 69	round	round	touching the nose	human figure	Early Classic	
	Jaina, Shell plaque	Pérez de Lara 2003: 43	ds	ds	touching the nose	human figure	Late Classic	
	Lago Güija, Celt fragment	Grube and Martin 2001: II-27 (drawing by Stephen Houston)	3pm	3pm	touching the nose	human figure	Late Preclassic to Early Classic	
	Loltun, Nahkab entrance, Relief / rock carving	Drawing by Linda Schele in Grube and Schele 1996: Fig. 1	round	round	touching the nose	human figure	Late Preclassic	
	Najtunich, Drawing 87	Drawing by the author (based on a photograph by Chip and Jennifer Clark [in Stone 1995: fig. 8-87])	round w/f	round w/f	front of the nose	Ju'n Ajaw?	Late Classic	
	Najtunich, Drawing 87	Drawing by the author (based on a photograph by Chip and Jennifer Clark [in Stone 1995: fig. 8-87])	round w/f	round w/f	front of the nose	Yax B'ahlam?	Late Classic	

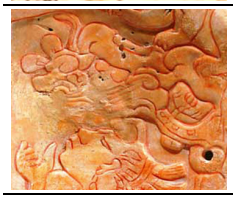
Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	Pook's Hill, Carved turtle shell	Photo by Christophe Helmke	round	round	front of the nose	deity?	Late Classic	
	San Bartolo, Pinturas Sub-1, North Wall (mural)	After Kaufmann 2003: 75 (drawing by Heather Hurst)	round	round	front of the nose	deity (Maize God)	Late Preclassic (ca. 8.2.0.0.0)	
	San Bartolo, Pinturas Sub-1, North Wall (mural)	After Kaufmann 2003: 75 (drawing by Heather Hurst)	round	disc	front of the nose	humanlike figure (f)	Late Preclassic (ca. 8.2.0.0.0)	
	San Bartolo, Pinturas Sub-1, North Wall (mural)	After Kaufmann 2003: 75 (drawing by Heather Hurst)	round	disc	front of the nose	humanlike figure (f)	Late Preclassic (ca. 8.2.0.0.0)	
	San Bartolo, Pinturas Sub-1, North Wall (mural)	After Kaufmann 2003: 75 (drawing by Heather Hurst)	round	disc	front of the nose	humanlike figure	Late Preclassic (ca. 8.2.0.0.0)	
	PNK (DO Jadeite)	Drawing by the author (based on a photo by Justin Kerr)	round	disc	front of the nose	human	Early Classic	
	PNK (Jadeite pendant)	Coe and Kerr 1998: Fig. 25	2 round	2Ro	touching the nose	humanlike figure with deity attributes	Early Classic	Note also the type '2 bones' nasal motifs of the zoomorphic headdress and collar figures.
	PNK (Jadeite pendant)	Coe and Kerr 1998: Fig. 25	2 round	2Ro	touching the nose	humanlike head (belt ornament)	Early Classic	
	PNK (DO Jadeite fragment)	Grube and Martin 2001: II-32	2 bones	BO1	touching the nostrils	deity head	Late Preclassic (ca. 8.4.0.0.0)	

Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	PNK (DO Jadeite fragment)	Grube and Martin 2001: II-32	2 bones	BO1	touching the nostrils	deity head	Late Preclassic (ca. 8.4.0.0.0)	The motif is in all likelihood intended to be a representation of two tubular designs (i.e., a type '2 bones' / 'BO1' nasal motif)
	PNK (Leiden Plaque)	Schele 1990: 78 (drawing by Linda Schele)	2 round	2Ro	touching the nose	human	Early Classic (8.14.3.1.12)	
	PNK (Leiden Plaque)	Schele 1990: 78 (drawing by Linda Schele)	2 round	2Ro	touching the nose	human head (belt ornament)	Early Classic (8.14.3.1.12)	
	PNK (Ucanal Celt)	Grube and Martin 2001: II-38 (drawing by Dorie Reents)	2 round	2Ro	touching the nose	human head (headdress figure)	Early Classic	
	PNK (Ucanal Celt)	Grube and Martin 2001: II-38 (drawing by Dorie Reents)	2 bones	BO1	touching the nostrils	deity head (headdress figure)	Early Classic	
	PNK (Ucanal Celt)	Grube and Martin 2001: II-38 (drawing by Dorie Reents)	2 round	2Ro	touching the nose	human figure	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 bones	BO1	touching the nostrils	dragon head (headdress)	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 bones	BO1	touching the nostrils	deity head (headdress)	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	round	oval	touching the nose	anthro-pomorphic jaguar	Early Classic	

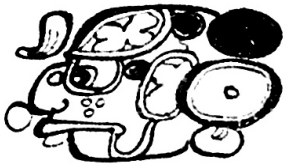
Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 round	2Ro	touching the nose	human figure	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 bones	BO1	touching the nostrils	deity head (lower part of the headdress)	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 bones	BO1	touching the nostrils	deity head (ear ornament)	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	2 round	2Ro	touching the nose	human head (belt ornament)	Early Classic	
	PNK (Río Azul? Celt II)	Grube and Martin 2001: II-49 (drawing by John Montgomery)	round	round	touching the nose	human figure (captive)	Early Classic	
	PNK (Shell trumpet)	After Grube and Martin 2001: II-34 (drawing by Linda Schele)	unc.	unc.	touching the mose	humanlike head	Early Classic	The motif is composed of a type '2 round' / '2Ro' nasal motif and a dragon head/snout motif/ breath volute? (see Houston and Taube 2000: 266).
	PNK (Ceramic lidded urn)	Clancy, Coggins, and Culbert 1985: Catalog No.48, p. 126	2 bones	BO1	touching the nose	deity (feathered dragon wing)	Early Classic	
	PNK (Ceramic lidded urn)	Clancy, Coggins, and Culbert 1985: Catalog No.48, p. 126	2 round	2Rp	touching the nose	deity	Early Classic	
	PNK (Ceramic figure [incense burner lid?])	Miller and Martin 2004: Plate 65, p. 134	unc.	unc.	touching the nose	human figure	Early Classic	

Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	PNK (Bone tube)	Detail from a photo by Justin Kerr (Portfolio File No. 2300)	round	oval	touching the nose	humanlike figure	Early Classic	
	PNK (Incised shell trumpet)	Detail from a photo by Justin Kerr (Portfolio File No. 3481)	unc.	unc.	touching the nose	humanlike figure	Early Classic?	
	PNK (Incised shell trumpet)	Schele and Miller 1986: 309 (drawing by Linda Schele)	2 round	2Ro	touching the nose	humanlike figure	Early Classic	
	PNK (Incised shell trumpet)	Schele and Miller 1986: 309 (drawing by Linda Schele)	ds?	ds?	touching the nose	humanlike figure	Early Classic	
	PNK (Incised shell pendant)	Coe and Kerr 1998: Fig. 39 (photo by Justin Kerr)	unc. (2 round)	unc.	touching the nose	humanlike figure	Early Classic	Compare to the nasal motif of the captive figure portrayed on Stela 39 at Tikal. The motif is clearly a variant of type '2 round' nasal motifs, but the composition is uncommon.
	PNK (Incised bone; Dallas Museum of Art)	Author photo	2 round	2Ro	touching the nose	human	Early Classic	
	PNK (Incised bone; Dallas Museum of Art)	Author photo	2 round	2Ro	touching the nose	human / deity	Early Classic	
	PNK (Incised bone; Dallas Museum of Art)	Author photo	2 bones	BO1	touching the nostrils	deity (Principal Bird Deity?)	Early Classic	

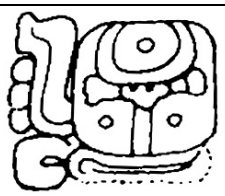
Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	PNK (Incised bone; Dallas Museum of Art)	Author photo	2 bones	BO1	touching the nostrils	deity head(dress)	Early Classic	
	PNK (Carved bone; Museum of the American Indian, Heye Foundation, New York)	Schele and Miller 1986: Pl. 61a, p. 186	ds	ds	touching the nose	human figure	Late Classic	
	PNK (Eccentric flint; K2822, Dallas Museum of Art)	Photo (detail) by Justin Kerr	2 bones	BO4	touching the nostrils	zoomorph	Late Classic	
	PNK Pusilha region? (Slate scepter handle)	Photo (detail) by Justin Kerr (Portfolio File No. K3409b)	sc	ab	touching the nose	human figure	Late Classic	
	PNK (Obsidian)	*Piezas Maestras Mayas: Patrimonio del Museo de Arqueología y Etnología de Guatemala* 1996: 36	bone	BO1	touching the nose	deity	?	
	PNK (Carved shell disk)	Reents-Budet 1994: Catalog No. 77a (Photo by Justin Kerr)	round	round	touching the nose	humanlike figure	Early Classic	
	PNK (Carved and incised shell)	Reents-Budet 1994: Catalog No. 77b (Photo by Justin Kerr)	round	round	touching the nose	humanlike figure	Early Classic	

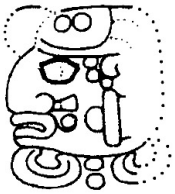
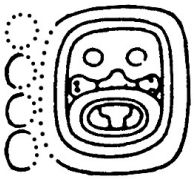
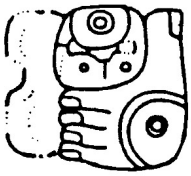
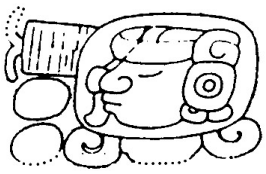
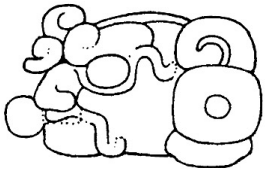
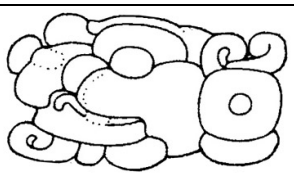
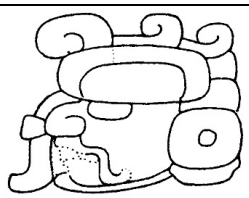
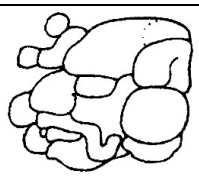
Rendition:	Site/ provenience/ artifact/ material:	Illustration:	Shape (broad):	Shape (narrow):	Position:	Agent:	Dating:	NB:
	PNK (Incised shell disc)	Photo (detail) by Justin Kerr (Portfolio No. 6725)	round	round	touching the nose	human figure	Early Classic?	
	PNK (Shell disc)	Photo (detail) by Justin Kerr (Portfolio No. 7544)	2 bones	BO1	touching the nostrils	deity with zoomorphic attributes	Early Classic?	
	PNK (Shell with greenstone inserts)	Photo (detail) by Justin Kerr (Portfolio No. 8248)	ds	ds	touching the nose	human figure	Late Classic	
	PNK (Carved and incised shell)	Photo (detail) by Justin Kerr (Portfolio No. 5089)	2 round	2Rp	touching the nostrils	zoomorphic head	Late Classic	
	Teotihuacan, Maya Jadeite Plaque	Schele and Miller 1986: Pl. 35, p. 130 (photo by Justin Kerr)	ds	ds	front of the nose	human figure	Late Classic	Note also the type '2 bones' nasal motif of the headdress figure.

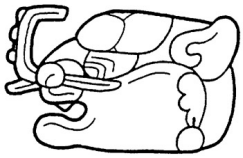
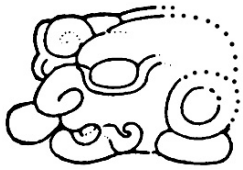
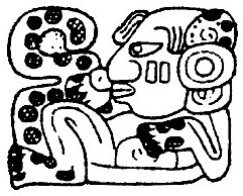
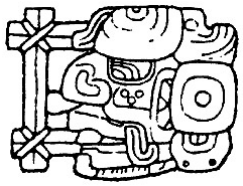
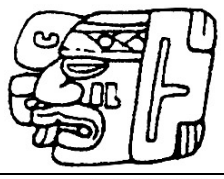
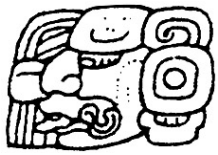
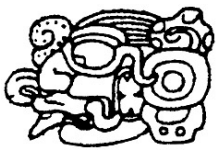
APPENDIX J: AN ILLUSTRATED CATALOG OF NASAL MOTIFS IN THE HIEROGLYPHIC CORPUS

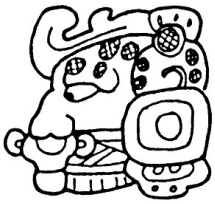
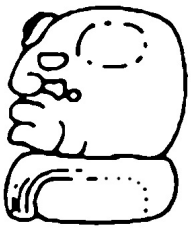
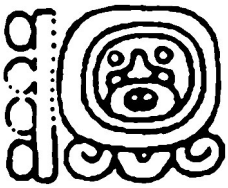
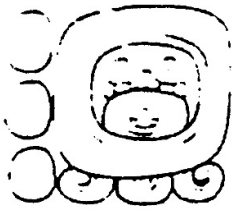
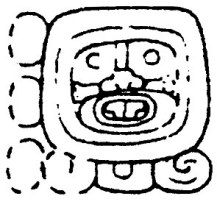
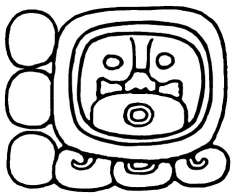
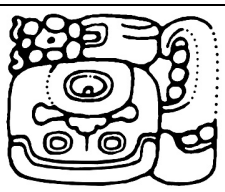
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	TRC19b / ceramic vessel from Burial 10, Tikal (adapted after Culbert 1993: Fig. 19b) =K8157	PSS: B	2 round	2Ro	God.N	EC3
	K772	PSS: G	round	round	**?[B'ALAM]** (nominal)	LC1 (ca. AD 570–630)
	K1183	PSS: F	round	oval	**IXIM?**	LC2
	K1261 (Tikal)	PSS: D	round	round	**u**	LC1 (ca. AD 570–630)
	K1261 (Tikal)	PSS: P	round	round	**K'INICH**	LC1 (ca. AD 570–630)
	K3801	pA2 (A6)	bone?	BO1?	**K'IN**	EC3
	K4374	PSS: J	round	round	**AJAW**?	LC1
	K4374	A1	round	round	**KAB'**?	LC1
	K4374	E1	round	round	?	LC1

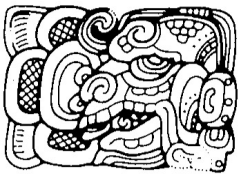
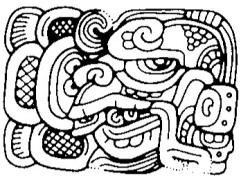
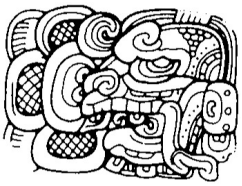
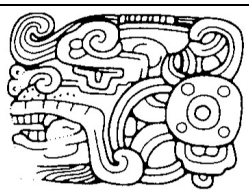
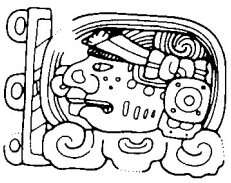
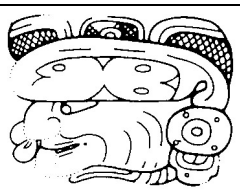
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	K4824	PSS: K	unc.		**IXIM?**	LC1
	K4824	PSS: L	unc.		**ka**	LC1
	K5006	PSS: B	bone	BO1	God.N	LC1
	K5006	PSS: C	round	round	**chi**? (reversed?)	LC1
	K5006	PSS: D	round	round	**yi**? (reversed?)	LC1
	K5006	PSS: G	round	round	**b'a**	LC1
	K5368	?	unc.		? **YOPAT**?? pseudo-glyphic? (Christophe Helmke, pers.comm.)	?
	K5514 (adapted)	A2	2 round	2Ro	**IXIM?[TE']**	EC3
	K6179 ??	F?	2 round	2Ro	**AJAW?**	LC1?

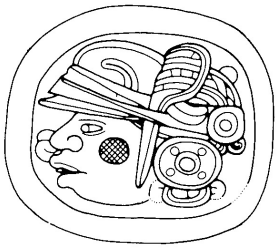
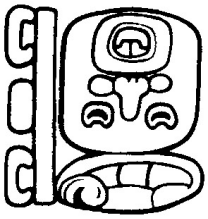
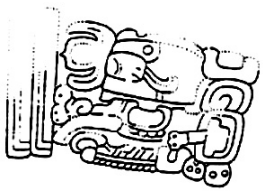
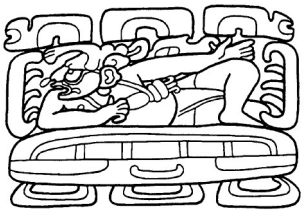
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	K6418	G1	2nm?	2nm-BO2?	**na**	LC2
	K6418	G3	2nm?	2nm-BO2?	**IXIM?**	LC2
	K6813	PSS: G	round w/f?		**AKAN?**	LC1 ca. 9.8.0.0.0 Naranjo
	K6813	PSS: M	2 round	2Ro	**AJAW**	LC1 ca. 9.8.0.0.0 Naranjo
	K8608 (author drawing)	SUS: A2	round	oval	**CHAK**	LC2
	K8777	PSS: B	round	round	**chi**?/**IXIM**?/**2**?	EC3-LC1 Tikal?
	K8777	PSS: J	round	round	**AJAW**?	EC3-LC1 Tikal?
	PNK ceramic vessel (Houston 1998: Fig. 11)	B2?	2 round	2Ro	?	EC
	PNK ceramic vessel (Houston 1998: Fig. 11)	B3?	2 round	2Ro	?	EC
	Tikal, Altar 8 (Adapted after Schele and Miller 1986: Fig. VI.9, p. 251)	A2	2nm	2nm-sc2	**la**	9.16.0.0.0

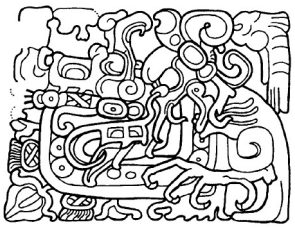
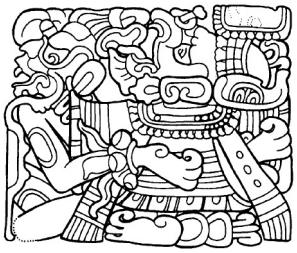
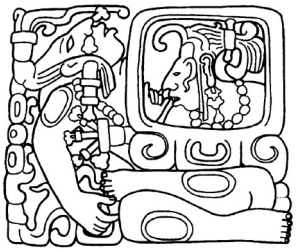
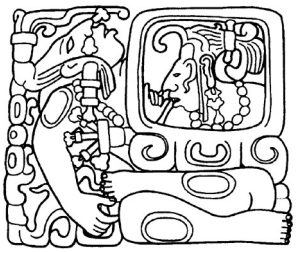
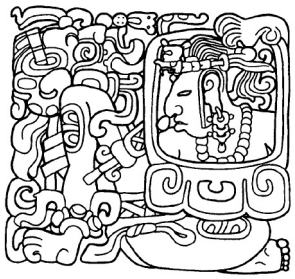
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Tikal, Stela 5 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 7-8)	B2	2nm?	2nm-sc2?	?	9.16.0.0.0
	Tikal, Stela 5 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 7-8)	C3	2nm	2nm-sc2	**AJAW**	9.16.0.0.0
	Tikal, Stela 5 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 7-8)	C7	2nm	2nm-sc2	**CH'AM** (part)	9.16.0.0.0
	Tikal, Stela 5 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 7-8)	C10	2nm	2nm-sc2	**MIJIN**?	9.16.0.0.0
	Tikal, Stela 7 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 11)	A8b	unc.	unc.	**AJAW**	9.3.0.0.0
	Tikal, Stela 8 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 12)	A3	round	round	?	9.5.0.0.0
	Tikal, Stela 8 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 12)	A4	round	round	? ("Bird Claw")	9.5.0.0.0
	Tikal, Stela 8 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 12)	A5	unc.	unc.	?	9.5.0.0.0
	Tikal, Stela 8 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 12)	B6a	round	round	?	9.5.0.0.0

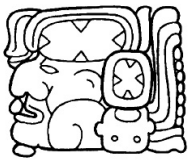
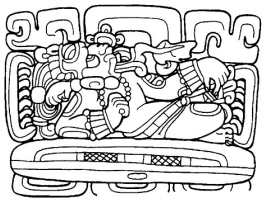
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Tikal, Stela 12 (Grube and Martin 2000: II-47 [Part of the name glyph of Kalo'mte' B'ahlam])	A5	unc.	unc.	**B'ALAM**	Monument: 9.5.0.0.0
	Tikal, Stela 13 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 19)	B3	round	round	?	9.2.0.0.0
	Tikal, Stela 26 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 44-45)	zB5	round	round	?	8.17.0.0.0
	Tikal, Stela 26 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 44-45)	zA8	round	round	**[IXIK]UNE'-B'ALAM**	8.17.0.0.0
	Tikal, Stela 26 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 44-45)	zA9	round	round	**YAX-EB'-XOK?**	8.17.0.0.0
	Tikal, Stela 29 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 49)	A5	und.	und.	**WINIK/ WINAL**	8.13.0.0.0
	Tikal, Stela 31 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 51-52)	B15	und.	und.	?	9.1.0.0.0
	Tikal, Stela 31 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 51-52)	A16	und.	und.	?	9.1.0.0.0
	Tikal, Stela 31 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 51-52)	A17	und.	und.	?	9.1.0.0.0
	Tikal, Stela 31 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 51-52)	A25	round	round	**K'INICH**?	9.1.0.0.0

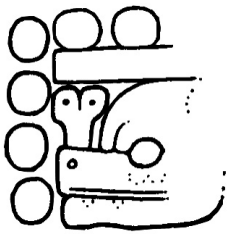
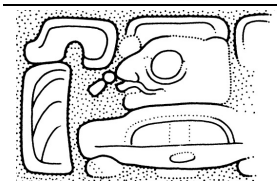
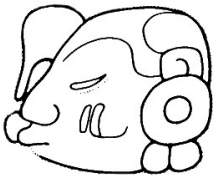
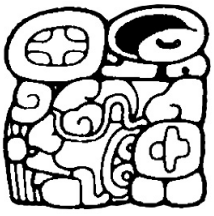
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Tikal, Stela 39 (Adapted after after Schele 1990: 80)	pB3b	4pm	4pm	**B'ALAM/ HIX?**	8.19.0.0.0?
	Tikal, Lintel from Structure 10 (Adapted after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 75)	C1b	2nm?	2nm-sc2?	?	9.16.0.0.0
	Tikal, Temple IV, Lintel 2 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 70)	A1	2nm	2nm-und.	**AJAW**	9.14.0.0.0
	Tikal, Temple IV, Lintel 2 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 73)	A1	2nm	2nm-und.	**AJAW**	9.16.0.0.0
	Tikal, Temple IV, Lintel 2 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 73)	A12b	2nm	2nm-sc2	**?**	9.16.0.0.0
	Tikal, Temple IV, Lintel 2 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 73)	A17	2nm	2nm-sc2	**AJAW**	9.16.0.0.0
	Tikal, Temple IV, Lintel 3 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 74)	A1	2nm	2nm-sc2	**AJAW**	9.16.0.0.0
	Tikal, Temple IV, Lintel 3 (Modified after a drawing by William R. Coe in Jones and Satterthwaite 1982: Fig. 74)	H3	2nm	2nm-sc2	**Ia**	9.16.0.0.0

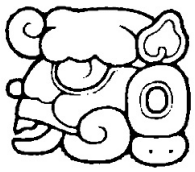
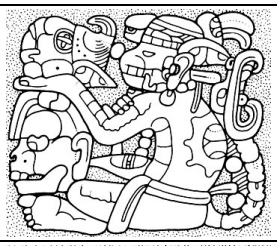
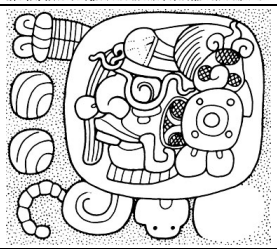
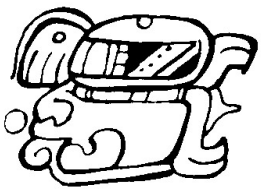
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Copan, Motmot Capstone (Modified after a drawing by Barbara Fash in Martin and Grube 2000: 194)	A6	round?	round?	?	9.1.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	B3	round?	round?	**PIH / PIK**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A4	2 round	2Rp	**0 (MIH)**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A5	2 round	2Rp	**0 (MIH)**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A6	2 round	2Rp	**0 (MIH)**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A7	2 round	2Rp	**0 (MIH)**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	B7	2 round	2Rp	**K'IN**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A8	2 round	2Ro	**AJAW**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	B8	2 round	2Ro	"G9" YIK'IN?	9.0.0.0.0

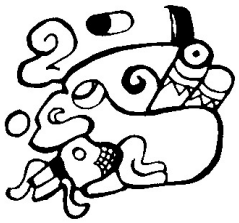
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	A10	2 round	2Ro	Glyph "C"	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	C2	2 round	2Ro	**ITZ'AT**?	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	C3	2 round	2Ro	**K'INICH-POPOL-JOL**	9.0.0.0.0
	Copan, Stela 63 (drawing by Barbara Fash in Fash 1991: Fig. 37, p. 82)	D3	2 round	2Ro	?	9.0.0.0.0
	Dos Pilas, Stela 2* (Graham 1967: Fig. 7 [*Stela 16 in Graham 1967])	D6	2nm	2nm-round	**Ia**	9.16.0.0.0
	Nimli Punit, Stela 15 (Drawing by John Montgomery in Wanyerka 2003: Fig. 29)	B1	und.	und.	**HAB'**	9.16.0.0.0
	Palenque, Palace Tablet (Adapted after Robertson 1985a: Fig. 258)	J6	2 bones?	BO-und.	**K'AWIL**	9.15.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A1-B2	round	oval	(ISIG)	9.17.0.0.0

Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A5-B6	unc.	unc.	**WINIKHAB'**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A7-B8	unc.	unc.	**HAB'**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A9-B10	2nm	2nm-ds-sc2	**4 (CHAN)**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A11-B12	bone	BO1	**K'IN**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	A13-B14	2nm	2nm-sc2	**8 (WAXAK)**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	B13	round	oval	"KAB'AN"	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	C13-D14	sc?	sc1?	**7 (WUK)**	9.17.0.0.0

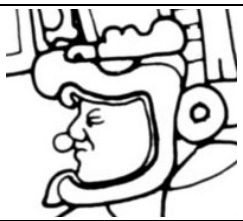
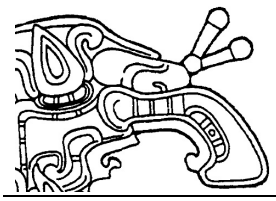
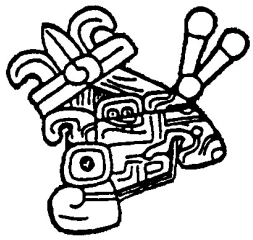
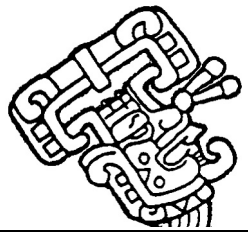
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	D13	round	oval	**AJAW**	9.17.0.0.0
	Quirigua, Stela D (Looper 2003: Figs. 4.26, 4.28, 4.29, and 4.31)	C15	round	oval	"G9"	9.17.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	00	4pm	4pm	ISIG	9.18.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	04	ds	ds	**0 (MIH)**	9.18.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	07	sc	sc2	"G9"	9.18.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	08	ds	ds	**HUL**?	9.18.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	09	sc	sc2	**K'AL**	9.18.0.0.0

Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	09	2nm	2nm-sc2-round	**2 (CHA')**	9.18.0.0.0
	Quirigua, Zoomorph B (Looper 2003: Figs. 5.24, 5.25, and 5.29)	11	2nm	2nm-sc2	?	9.18.0.0.0
	Seibal, Stela 9 (Modified after Graham 1996: 7:29)	E3	bone	BO2	**20 (WINIK?)**	10.1.0.0.0
	Yaxchilan, Hieroglyphic Stairway 4, Step I (Graham 1982: 3:175)	A1-D1	sc	sc1	(ISIG)	9.13.0.0.0
	Yaxchilan, Lintel 22 (Adapted after a drawing by Eric von Euw in Graham and von Euw 1977: 3:51)	D1	round	round	?	9.5.0.0.0
	Yaxchilan, Lintel 22 (Adapted after a drawing by Eric von Euw in Graham and von Euw 1977: 3:51)	C3	round	round	**AJAW**?	9.5.0.0.0
	Yaxchilan, Lintel 23 (After a drawing by Ian Graham in Graham 1982: 3:135-136)	M7b	unc.	unc.	?	9.15.0.0.0
	Yaxchilan, Lintel 35 (Adapted after Graham 1979: 3:79)	D8	round	round	?	9.6.0.0.0

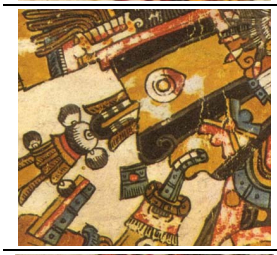
Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Yaxchilan, Lintel 47 (Adapted after Graham 1979: 3:103)	A7	round	round	?	9.5.0.0.0
	Yaxchilan, Lintel 48 (Graham 1979: 3:105)	D3-4	round	round	**K'IN**	9.5.0.0.0
	Yaxchilan, Lintel 48 (Graham 1979: 3:105)	D5-6	round	round	"KIB'"	9.5.0.0.0
	Leiden Plaque (Schele and Miller 1986: Fig. A3, p. 320)	A1	2 round	2Ro	ISIG	EC
	Pomona jadeite earflare (Mora-Marín 2000: Fig. 34b)		round	round	?	EC
	Pomona jadeite earflare (Mora-Marín 2000: Fig. 34b)		round	round	**K'INICH**?	EC
	Kendal Earflare (Schele and Miller 1986: Pl. 10)	A2	round	round	?	EC
	Kendal Earflare (Schele and Miller 1986: Pl. 10)	A3	round	round	?	EC

Rendition:	Source / Illustration:	Position:	Shape (b):	Shape (n):	Hieroglyph:	Dating:
	Kendal Earflare (Schele and Miller 1986: Pl. 10)	A4	round	round	?	EC
	Kendal Earflare (Schele and Miller 1986: Pl. 10)	A5	round	round	?	EC

APPENDIX K: AN ILLUSTRATED SAMPLE CATALOG OF NASAL MOTIFS IN THE ART OF OTHER MESOAMERICAN CULTURES

Rendition:	Source:	Provenience / culture / style / area:	Illustration:	Shape :	Position:	Agent(s):	Dating:
	La Venta Monument 19	La Venta, Olmec	After Taube 1995: Fig. 6a	round	touching the nose	human figure	Middle Preclassic ca. 900–600 BC
	Polychrome mural above the Oxtotitlan cave entrance	Oxtotitlan, Guerrero, Chilapa, Mexico; Olmec style / Middle Preclassic Ceremonial Complex	After Reilly 1995: Fig. 27	round	front of the nose	human figure	Middle Preclassic ca. 900–600 BC
	La Mojarra Stela 1	La Mojarra; Epi-Olmec	George Stuart (adapted after Sharer 1994: Fig. 3.6)	round	front of the nose	human figure	Late Preclassic (ca. AD 160)
	La Mojarra Stela 1	La Mojarra; Epi-Olmec	George Stuart (adapted after Sharer 1994: Fig. 3.6)	2 bones	touching the nostrils	zoomorph head (headdress)	Late Preclassic (ca. AD 160)
	La Mojarra Stela 1	La Mojarra; Epi-Olmec	George Stuart (adapted after Sharer 1994: Fig. 3.6)	2 bones	touching the nostrils	zoomorph head (headdress)	Late Preclassic (ca. AD 160)
	La Mojarra Stela 1	La Mojarra; Epi-Olmec	George Stuart (adapted after Sharer 1994: Fig. 3.6)	2 bones	touching the nose	deity head (headdress)	Late Preclassic (ca. AD 160)
	La Mojarra Stela 1	La Mojarra; Epi-Olmec	George Stuart (adapted after Sharer 1994: Fig. 3.6)	2 bones	touching the nostrils	zoomorphic head (pendant)	Late Preclassic (ca. AD 160)

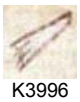
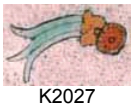
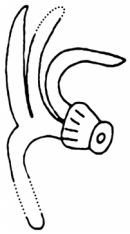
Rendition:	Source:	Provenience / culture / style / area:	Illustration:	Shape :	Position:	Agent(s):	Dating:
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963	tubular	attached to the nose	deity / Tonatiuh	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963		attached to the nose	deity / Xochiquetzal	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963	obsidian lancet	attached to the nose	deity / Itzpapalotl	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963	bi-cephalic snake	attached to the nose	deity / Chalchiuhtlicue	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963	sc	attached to the nostrils?	*coatl* (snake)	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963		attached to the nose	deity / Patecatl	Postclassic; ca. AD 1300

Rendition:	Source:	Provenience / culture / style / area:	Illustration:	Shape :	Position:	Agent(s):	Dating:
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963		attached to the nose	deity / Xiuhtecuhtli	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963		attached to the nose	deity / Yayauhqui Tezcatlipoca	Postclassic; ca. AD 1300
	Borgia Codex	PNK; Mixteca-Puebla style; Borgia group	*Códice Borgia* 1963		attached to the nose	deity / Xipe Totec	Postclassic; ca. AD 1300
	Codex Telleriano-Remensis	PNK; Aztec	Quiñones Keber 1995:		attached to the nose	deity / Tonacacihuatl	Colonial; 16th century
	Codex Telleriano-Remensis	PNK; Aztec	Quiñones Keber 1995:	tubular	attached to the nose	deity / Tonatiuh	Colonial; 16th century
	Codex Telleriano-Remensis	PNK; Aztec	Quiñones Keber 1995:		attached to the nose	deity / Pahtecatl	Colonial; 16th century
	Codex Telleriano-Remensis	PNK; Aztec	Quiñones Keber 1995:		attached to the nose	deity / Chantico	Colonial; 16th century

Rendition:	Source:	Provenience / culture / style / area:	Illustration:	Shape :	Position:	Agent(s):	Dating:
	Codex Telleriano-Remensis	PNK; Aztec	Quiñones Keber 1995:	tubular	attached to the nose	human figure with Huitzilo-pochtli attributes	Colonial; 16th century
	Coyolxauhqui monolith, Templo Mayor	Tenochtitlan; Aztec	Coe and Koontz 2002: Fig. 151	unc.	attached to the nose	deity / Coyolxauhqui	Late Postclassic
	Ceramic funerary urn, Stage IVb, Templo Mayor	Tenochtitlan; Aztec	Photo by Salvador Guilliem in Matos Moctezuma 1988: Fig. 93	unc.	through the nose	deity / Tezcatlipoca	Late Postclassic

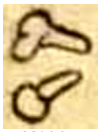
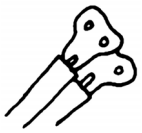
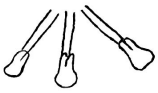
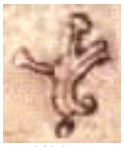
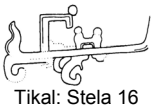
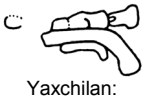
APPENDIX L: CHECK-LIST OF THE TYPOLOGICAL CATEGORIES OF NASAL MOTIFS PRESENTED IN THIS STUDY

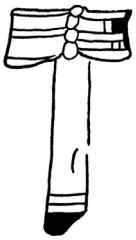
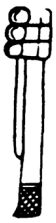
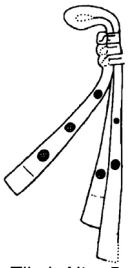
Shape of the motif (broad distinction)[1]*:*

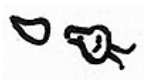
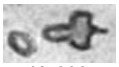
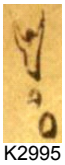
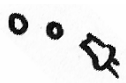
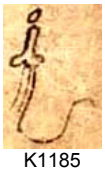
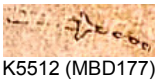
Abbreviation:	Shape:	Examples (photos and drawings):				
sc	"shuttlecock": generic term for a variety of designs (see narrow distinction for further classification)	K1213	K1523	K3827	 K3996	K8335
		Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Quirigua: Altar P (redrawn after Spinden 1913: Fig. 33)	Tikal: Lintel 3, Temple IV (redrawn after Sharer 1994: 170)	Palenque: Sarcophagus lid, Temple of the Inscriptions (redrawn after Robertson 1983)	Palenque: Temple of the Sun Tablet, (redrawn after Robertson 1991: Fig. 95)
sc w/f	"shuttlecock" with feathers, plant leaves, paper, or cloth strips attached to it	K1183	K1391	 K2027	K4013	K8655
		Bonampak: Stela 1 (after Mathews 1980: Fig. 3)	Tikal: Lintel 2, Temple IV (after Jones and Satterthwaite 1982: Fig. 73)	 Santa Rosa Xtampak: Stela 4 (redrawn after a drawing by Daniel Graña-Behrens [in Grube, Lacadena, and Martin 2003: II-78])	Ek Balam: Capstone 15 (after a drawing by Alfonso Lacadena [in Grube, Lacadena, and Martin 2003: II-26])	Naranjo: Stela 11 (redrawn after Graham and von Euw 1975: 2:33)

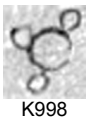
[1] Photos of nasal motifs in the ceramics are adapted from Justin Kerr's photos unless otherwise indicated; drawings are by the author (NB: in most images the background has been cleared, faded out, or filled with the background color of the vessel by the author; for original photos, consult the source of the respective images). Source of the drawings of nasal motifs in monumental art are indicated below each image. The first row of each designation has examples from ceramics and the second row from monumental art.

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
round	round / oval / elliptical design	K1183	K1734	K4599	K7287	K8654
		Copan: Altar L (redrawn after Fash 1991: 177)	Caracol: Stela 1 (redrawn after Beetz and Satterthwaite 1981: Fig. 1)	Caracol: Stela 14 (redrawn after Beetz and Satterthwaite 1981: Fig. 14a)	Kaminaljuyu: Stela 11 (redrawn after Schele and Miller 1986: 109)	Nakbe: Stela 1 (redrawn after Sharer 1994: 84)
2 round	two round / oval / elliptical designs	K511	K5015	K5619	K7013	OG39
		Copan: Motmot Capstone (redrawn after Martin and Grube 2000: 194)	Quirigua: Stela U, Side 1 (redrawn after Looper 2003: 39)	Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8)	Quirigua: Monument 26 (redrawn after Looper 2003: 41)	Tikal: Stela 18 (redrawn after Schele 1990: 85)
round w/f	round design with feathers, plant leaves, paper, or cloth strips attached to it	K631	K2068	K5847	K6315	K6447
		Naachtun: Stela 9 (after Reese-Taylor, Mathews, Zender, and Arredondo Leiva n.d. (drawing by Marc Zender)	Naranjo: Stela 21 (after Graham and von Euw 1975: 2:53)	Naranjo: Stela 8 (after Graham and von Euw 1975: 2:27)	Seibal: Stela 17 (redrawn after Graham 1996: 7:45)	Yula: Lintel 1 (after a drawing by Ian Graham [in Grube, Lacadena, and Martin 2003: II-48])

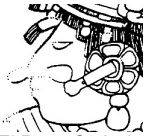
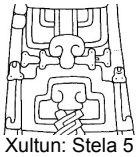
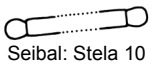
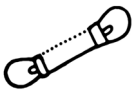
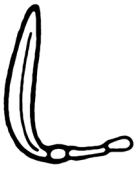
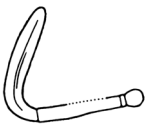
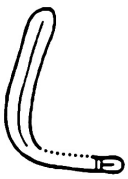
Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
bone	bone-like or any other tubular design	K531	K703	K1250	K1604	K2206
		Yaxchilan: Lintel 13 (redrawn after Graham and von Euw 1977: 3:35)	Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)	Machaquila: Stela 8 (redrawn after Graham 1967: Fig. 59)	Xultun: Stela 1 (redrawn after von Euw 1978: 5:11)	Ixkun: Stela 1 (redrawn after Graham 1980: 2:139)
2 bones	two bones or any other tubular designs	K703	K1201	 K1225	K1742	K6989
		 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Yaxchilan: Lintel 14 (redrawn after Graham and von Euw 1977: 3:37)	Ek Balam: Capstone 6 (after a drawing by Alfonso Lacadena [in Grube, Lacadena, and Martin 2003: II-16])	Tikal: Stela 31 (after Jones and Satterthwaite 1982: Fig. 51c)	Machaquila: Stela 3 (redrawn after Graham 1967: Fig. 49)
3 bones	three bones or any other tubular designs	K703	K1214	 K4055	K6626	MBD, Fig. 177
		–	–	–	–	–
ds	'dragon snout' (snout of a zoomorphic creature)	K703	K748	K2708	K4113	 K8655
		Copan: Str. 9N-82C-1st (after Fash 1991: 164)	 Tikal: Stela 16 (after Harrison 1999: 138)	Seibal: Stela 11 (redrawn after Graham 1996: 7:34)	 Yaxchilan: Stela 30 (redrawn after a drawing by Peter Mathews in Tate 1992: Fig. 46)	Palenque: Bodega No. 115 (redrawn after Schele and Mathews 1979: Fig. 301)

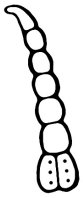
Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
knot w/f	knot with feathers, plant leaves, paper, or cloth strips	K622	K681	K2669	K2942	K4649
		–	–	–	–	–
2 knots w/f	two knots with feathers, plant leaves, paper, or cloth strips	K681	K3390			
		–	–	–	–	–
3 knots w/f	three knots with feathers, plant leaves, paper, or cloth strips	K2284	K2286	 K3059	K4906	MBD64
		Itzimte-Bolonchen: Stela 6 (after von Euw 1977: 4:17	 Naranjo: Stela 30 (after Graham 1978: 2:79)	Tikal: Altar 5 (after Jones and Satterthwaite 1982: Fig. 23)	 Tikal: Altar 5 (after Jones and Satterthwaite 1982: Fig. 23)	Tikal: Lintel 2, Temple III (redrawn after Jones and Satterthwaite 1982: Fig. 72)

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
2-part	two components (usually composed of a sc-type motif and a round motif)	K504	K702	 K3827	K4585	 K4603
		–	–	–	–	–
3-part	three components (usually composed of a sc-type motif and two round motifs)	K1485	 K2995	 K3827	K8075	K8088
		–	–	–	–	–
4-part	four components (composed of a bone-like or sc-type motif and three round motifs)	K8425				
		–	–	–	–	–
2-part w/f	two components with feathers, plant leaves, paper, or cloth strips	 K1185	K2995	K6416	K7720	MBD77
		–	–	–	–	–
3-part w/f	three components with feathers, plant leaves, paper, or cloth strips	K4386	K4598	K5064	K7265	
		–	–	–	–	–
4-part w/f	four components with feathers, plant leaves, paper, or cloth strips	K1004	K5356	 K5512 (MBD177)		
		–	–	–	–	–

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
3pm	"tripartite motif" (usually a round motif with two small round elements attached to it)	K4465	K5884	K8393	CSU: Fig. 7c	CSU: Fig. 28a:5
		Tikal: Miscellaneous Stones 109 (redrawn after Jones and Satterthwaite 1982: Fig. 66s)				
3pm w/f	"tripartite motif" with feathers	K621	K1645	K8540		
		–	–	–	–	–
4pm	"quadripartite motif" (usually a round motif with three small round elements attached to it)	CSU: Fig. 37a:9	 K998	K1261	K4013	K5458
		Quirigua: Stela C (after a drawing by Annie Hunter in Maudslay 1974 [1889-1902], Vol. II: Pl. 20)	Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 7a)			
4pm w/f	"quadripartite motif" with feathers	K624	K1645	K3875	K4934	
		–	–	–	–	–
scroll	spiral / coiled / curling motif	K1366	K2011	K2096	K2772	K8201
		–	–	–	–	–

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
ti	a motif resembling hieroglyphic <ti> syllable	K555	K1774	K5356	K5764	
		–	–	–	–	–
mo	a motif resembling the hieroglyphic <mo> syllable	K595	K1303	K5152	K7226	K8608
		Palace Tablet, Palenque [B9-10] (after Robertson 1985: 262)				
silk	thin threadlike design	K927	K1698	K3400	K5377	K7009
		–	–	–	–	–
bf	"beak feather"	K501	K791	K1228	K1261	K1440
		Yaxha: Stela 31 (after a drawing by Ian Graham in Grube and Martin 2004: II-72)	Seibal: Stela 1 (after Graham 1996: 7:13)	Seibal: Stela 21 (redrawn after Graham 1996: 7:53)	Palenque: Temple of the Cross, East Jamb (after Robertson 1991: Fig. 43)	Ek Balam: Stela 1 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-36)

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
dnm	"dorsal nose motif" (actual) nose ornament through the upper septum or dorsum of the nose or attached to the dorsum of the nose	K413 / K415	K2206	K3649	K4542	K7107
		Tonina: Monument 83 (after Graham and Mathews 1996: 6:113)	Yaxchilan: Lintel 12 (after Graham and von Euw 1977: 3:33)	PNK: stela (after Miller and Martin 2004: Fig. 51)		
2nm	two motifs on both sides of the nose	K595	K761	K1185	K1226	K1365
		Quirigua: Stela F (after Looper 2003: 134)	 El Peru: Stela 34 (after Montgomery 1998)	Yaxchilan: Lintel 3 (after Graham & von Euw 1977: 3:17)	 Xultun: Stela 5 (after von Euw 1978: 5:23)	Stela 16, Tikal (after Jones and Satterthwaite 1982: Fig. 22)
nb	nose bar	–	–	–	–	–
		 Seibal: Stela 10 (redrawn after Graham 1996: 7:31)	Uxmal: Stela 14 (redrawn after Graham 1992: 4:108)	 Yaxchilan: Lintel 17 (redrawn after Graham and von Euw 1977: 3:43)	Yaxchilan: Lintel 32 (redrawn after Graham 1979: 3:73)	Yaxchilan: Lintel 42 (redrawn after Graham 1979: 3:93)
nb w/f	nose bar with feathers	–	–	–	–	–
		Yaxchilan: Lintel 6 (redrawn after Graham and von Euw 1977: 3:23)	Yaxchilan: Lintel 16 (redrawn after Graham and von Euw 1977: 3:41)	 Yaxchilan: Lintel 39 (after Graham 1979: 3:87)	 Yaxchilan: Lintel 43 (redrawn after Graham 1979: 3:95)	 La Pasadita: Lintel 3 (redrawn after Schele 1991a: 182)

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
unc.	too uncommon for typological characterization	CSU, Fig. 72j	K114	K504	K1214	K2993
		K4464	K5004	K5876	K6002	OG45
		Caracol: Conchita Capstone (after an unpublished drawing by Nikolai Grube)	Dos Pilas: Stela 11 (after Houston 1993: Fig. 3-27)	Dos Pilas: Stela 2 (after Graham 1967: Fig. 7)	Mayapan: Stela 1 (after Martin and Grube 2000: 228)	Tikal: Stela 31 (adapted after Jones and Satterthwaite 1982: Fig. 51c)
		 Yaxchilan: Lintel 45 (redrawn after Graham 1979: 3:99)	Chichen Itza: Stela 2 (redrawn after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-77)	Aguateca: Stela 2 (redrawn after Graham 1967: Fig. 5)	Palenque: Bench 9 (after Robertson 1985b: Fig. 432)	Caracol: Stela 13 (redrawn after Grube and Martin 2004: II-13)
und.	undetermined (too eroded or poorly rendered for typological characterization)					

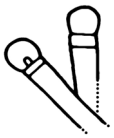
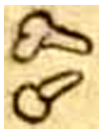
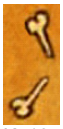
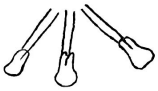
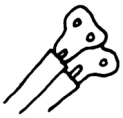
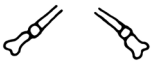
Shape of the motif (narrow distinction)[2]*:*

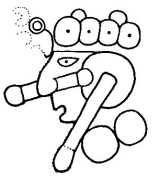
Abbreviation:	Shape:	Examples (photos and drawings):				
sc1	"shuttlecock" with a round element	K626	K2797	K4118	K6689	K8335
		Yaxchilan: Stela 4 (redrawn after Tate 1992: Fig. 86)	Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)	Yaxchilan: Stela 6 (redrawn after Tate 1992: Fig. 88a)	Seibal: Stela 4 (redrawn after Graham 1996: 7:19)	Palenque: Temple of the Sun Tablet, (after Robertson 1991: Fig. 95)
sc2	plain "shuttlecock"	K1523	K1604	K1882	K3996	K7669
		Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153)	Palenque: Temple of the Cross Tablet (redrawn after Robertson 1991: Fig. 9)	Yaxchilan: Lintel 26 (redrawn after Graham and von Euw 1977: 3:57)	Naranjo: Stela 13 (redrawn after Graham and von Euw 1975: 2:37)	Palenque: Temple of the Cross Tablet (redrawn after Robertson 1991: Fig. 9)

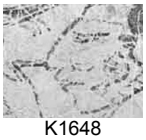
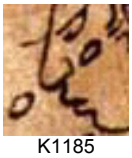
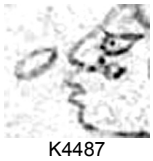
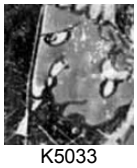
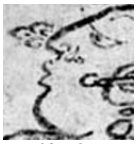
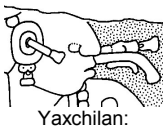
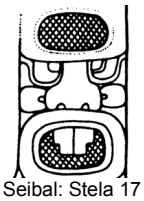
[2] Photos of nasal motifs in the ceramics are adapted from Justin Kerr's photos unless otherwise indicated; drawings are by the author (NB: in most images the background has been cleared, faded out, or filled with the background color of the vessel by the author; for original photos, consult the source of the respective images). Source of the drawings of nasal motifs in monumental art are indicated below each image. The first row of each designation has examples from ceramics and the second row from monumental art (NB: the narrow designation tables below are exclusive from the broad designation tables above, i.e., if the narrow designation does not differ from the broad designation it is only shown in the broad designation tables. Consequently, the following designations are to be found in the previous tables only: sc, sc w/f, round, 2 round, round w/f, bone, 2 bones, 3 bones, ds, knot w/f, 2 knots w/f, 3 knots w/f, 2-part, 3-part, 4-part, 2 part w/f, 3-part w/f, 4-part w/f, 3pm, 3pm w/f, 4pm, 4pm w/f, scroll, ti, mo, silk, bf, dnm, 2nm, nb, nb w/f, unc., and und. leaving the following designations to be described below: sc1, sc2, 2Ro, 2Rf, 2Rp, round, oval, disc, ab, BO1, BO2, BO3, BO4, nb-BO1, nb-BO4, nb-unc., 2nm-2-part, 2nm-2-part-round, 2nm-BO2, 2nm-BO2-oval, 2nm-BO3, 2nm-BO4, 2nm-BO4-oval, 2nm-bone-oval, 2nm-ds-round, 2nm-ds-und., 2nm-oval, 2nm-oval-BO2, 2nm-oval-round, 2nm-round, 2nm-round-sc, 2nm-roundwf-oval, 2nm-sc1, 2nm-sc1-round, 2nm-sc2, 2nm-sc2-oval, 2nm-sc2-round, 2nm-scwf-BO2, 2nm-unc-oval, 2nm-unc-und., 2nm-und., 2nm-und-oval, and 2nm-und-sc2.

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
2Ro	two overlaying round/oval/elliptical designs	K511	K1609	K2733	K3033	CSU: Fig. 1b
		Copan: Motmot Capstone (redrawn after Martin and Grube 2000: 194)	Quirigua: Stela U, Side 1 (redrawn after Looper 2003: 39)	Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8)	Uolantun: Stela 1 (redrawn after Jones and Satterthwaite 1982: Fig. 76a)	Tikal: Stela 31 (redrawn after Jones and Satterthwaite 1982: Fig. 51c)
2Rp	two separate round/oval/elliptical designs (profile)	K1604	K1834	K7607	K7013	OG39
		Dos Pilas: Stela 14 (redrawn after Houston 1993: Fig. 3-24)	Dos Pilas: Stela 15 (redrawn after Houston 1993: Fig. 3-25)	Copan: Stela P (redrawn after Fash 1991: Fig. 50)	Yaxha: Stela 13 (redrawn after Grube and Schele 1995: 160)	Palenque: DO Panel 2 (redrawn after Schele and Miller 1986: Fig. VII.3)
2Rf	two separate round/oval/elliptical designs (frontal)	OG26	OG24	OG33	TRC25a	TRC20b
		Quirigua: Monument 26 (after Looper 2003: Fig. 1.6)				

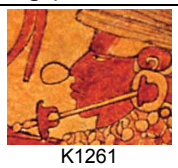
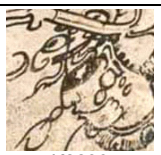
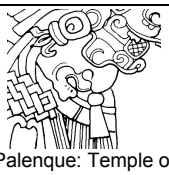
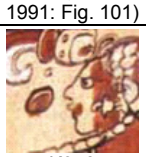
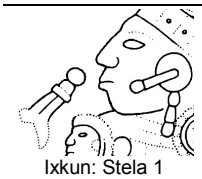
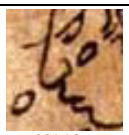
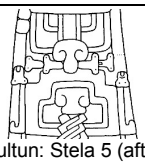
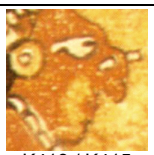
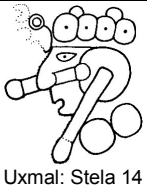
Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
round	round design	K 505	K622	K4599	K8654	OG54
		Caracol: Stela 6 (redrawn after Beetz and Satterthwaite 1981: Fig. 8)	Kaminaljuyu: Stela 10 (redrawn after Parsons 1986: Fig. 175)	Nakbe: Stela 1 (redrawn after Sharer 1994: 84)	Uaxactun: Stela 20 (redrawn after Graham 1986: 5:185)	Uxbenka: Stela 11 (redrawn after a drawing by John Montgomery in Wanyerka 2003)
oval	oval design	K1183	K1224	K1339	K1734	K8593
		Copan: Altar L (after Fash 1991: 177)	Caracol: Stela 5 (redrawn after Beetz and Satterthwaite 1981: Fig. 6a)	La Pasadita: Lintel 2 (redrawn after Schele and Miller 1986: Fig. III.4)	Naranjo: Stela 25 (redrawn after Graham 1978: 2:69)	Yaxchilan: Lintel 9 (redrawn after Graham and von Euw 1977: 3:29)
disc	round design with an inlaid round element	K4650	K5226	K7019	CSU: Fig. 3e	CSU: Fig. 28a:9
		Caracol: Stela 14 (redrawn after Beetz and Satterthwaite 1981: Fig. 14)	Kaminaljuyu: Stela 10 (redrawn after Parsons 1986: Fig. 175)	Kaminaljuyu: Stela 25 (redrawn after Parsons 1986: Fig. 148)	Tikal: Stela 1 (redrawn after Jones and Satterthwaite 1982: Fig. 1a)	
ab	round, oval, or sc-type design with two inlaid round elements and one inlaid oval element ("ajaw bead")	K501 [round / ab]	K7432 [round / ab]	K7287 [round / ab]	MBD: Table 15b [round / ab]	OG45 [round / ab]
		Tikal: Lintel 3, Temple IV (redrawn after Jones and Satterthwaite 1982: Fig. 74) [sc / ab]	Tikal: Lintel 3, Temple IV (redrawn after Jones and Satterthwaite 1982: Fig. 73) [sc / ab]	Quirigua: Stela J (redrawn after Looper 2003: Fig. 3.31) [sc / ab]	Palenque: Sarcophagus Lid, Temple of the Inscriptions (after Robertson 1983) [sc / ab]	Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153) [sc (2) / ab (2)]

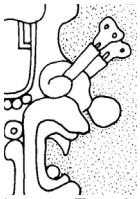
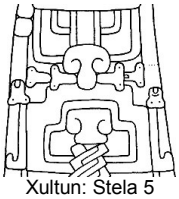
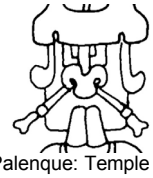
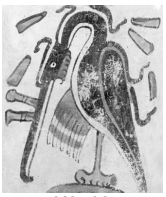
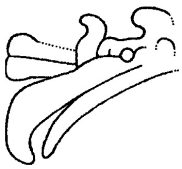
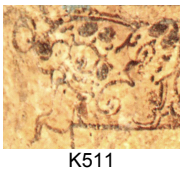
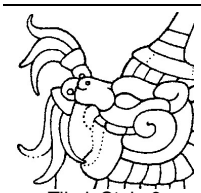
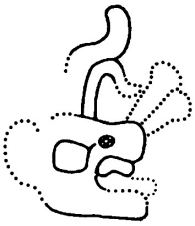
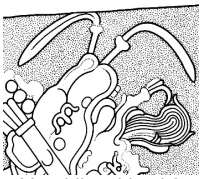
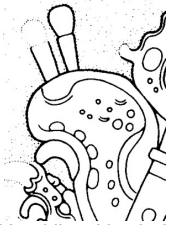
Abbreviation:	Shape:	Examples (photos and drawings):				
BO1	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones); shape of the motif tubular with a round or oval motif attached to it	K703	K1250	K1742	K2206	K6626
		Xultun: Stela 3 (redrawn after von Euw 1978: 5:15)	Machaquila: Stela 2 (redrawn after Graham 1967: Fig. 44)	Ixkun: Stela 1 (redrawn after Graham 1980: 2:139)	Naranjo: Stela 20 (redrawn after Graham and von Euw 1975: 2:51)	 Seibal: Stela 11 (redrawn after Graham 1996: 7:34)
BO2	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif bone-shaped	K531	 K1225	K1604	K4464	 K7107
		Xultun: Stela 1 (redrawn after von Euw 1978: 5:11)	Machaquila: Stela 4 (redrawn after Graham 1967: Fig. 51)	Yaxchilan: Lintel 13 (redrawn after Graham and von Euw 1977: 3:35)	Naranjo: Stela 33 (redrawn after Graham 1978: 2:87)	Palenque: Temple of the Foliated Cross Tablet (redrawn after Robertson 1991: Fig. 153)
BO3	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif tubular with other than round designs attached to it	K1201	K1214	K2929	 K4055	K6989
		 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Quirigua: Stela F (redrawn after Looper 2003: Fig. 4.16)	Machaquila: Stela 3 (redrawn after Graham 1967: Fig. 49)	Yaxchilan: Lintel 14 (redrawn after Graham and von Euw 1977: 3:37)
BO4	bone-like or any other tubular design or designs (bone, 2 bones, 3 bones): shape of the motif plain tubular	K719	1198	2706	3033	4464
		Chichen Itza: Capstone, Temple of the Owls (redrawn after Sharer 1994: Fig. 14.33)				

Abbreviation:	**Shape:**	**Examples (photos and drawings):**				
nb-BO1	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif: tubular with a round or oval motif attached to it	–	–	–	–	–
		Yaxchilan: Lintel 17 (after Graham and von Euw 1977: 3:43)	Machaquila: Stela 5 (adapted after Graham 1967: Fig. 53)	Seibal: Stela 10 (after Graham 1996: 7:31)	Chichen Itza: Great Ballcourt Wall, East Side, Center Right 3 (adapted after Montgomery 1998)	 Uxmal: Stela 14 (adapted after Graham 1992: 4:108)
nb-BO4	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif: plain tubular	–	–	–	–	–
		Seibal: Stela 3 (after Graham 1996: 7:17)	Kaminaljuyu: Monument 65 (adapted after Parsons 1986: Fig. 149)	Chichen Itza: Great Ballcourt Wall (after Schele and Miller 1986: Fig. VI.3)	Pusilha: Stela C (adapted after a drawing by John Montgomery in Wanyerka 2003: Fig. 44)	Tikal: Stela 7 (after Jones and Satterthwaite 1982: Fig. 11b)
nb-unc.	"nose bar" (actual) nose ornament through the pliable membranous septum or below the columella of the nose; shape of the motif too uncommon for typological characterization	–	–	–	–	–
		Yaxchilan: Lintel 32 (adapted after Graham 1979: 3:73)	Yaxchilan: Lintel 42 (after Graham 1979: 3:93)	Yaxchilan: Lintel 53 (adapted after Graham 1979: 3:115)	Yaxchilan: Stela 6 (adapted after Tate 1992: Fig. 88a)	La Pasadita: Lintel 2 (adapted after Schele and Miller 1986: Fig. III.4)

Abbreviation:	Shape:	Examples (photos and drawings):				
2nm-(various)	2nm-motif: second designation is the shape of individual motifs; if there are two dissimilar motifs (in profile depictions), the first indicates the motif in front of the nose and the second indicates the motif on the cheek or next to the alar-facial groove or junction	K595 2nm-2-part	K5062 2nm-2-part-round	K1566 2nm-BO2	K2294 2nm-BO2-oval	K5002 2nm-BO4
		 K1648 2nm-BO4-oval	K1566 2nm-ds-round	K1182 2nm-ds-und.	 K1185 2nm-oval	K1524 2nm-oval-BO2
		 K4487 2nm-oval-round	K1224 2nm-oval-round	K5123 2nm-round	K3007 2nm-round-sc	K3463 2nm-roundwf-oval
		 K5033 2nm-sc1	K1365 2nm-sc1-round	K3460 2nm-sc2	K2710 2nm-sc2-oval	K1566 2nm-sc2-round
		K3150 2nm-scw/f-BO2	K2799 2nm-unc-oval	 K4485 2nm-unc-und.	K1489 2nm-und-oval	K1648 2nm-und-sc2
		Quirigua: Stela F (after Looper 2003: Fig. 4.16) 2nm-BO2	Chichen Itza: Capstone 1 (after Grube and Schele 1995: 197) 2nm-BO4	 Yaxchilan: Stela 30 (after Tate 1992: Fig. 46 [drawing by Peter Mathews]) 2nm-ds-round	El Peru: Stela 34 (adapted after Montgomery 1998) 2nm-oval	Yaxchilan: Lintel 3 (after Graham and von Euw 1977: 3:17 2nm-oval
		Tikal: Stela 16 (after Jones and Satterthwaite 1982: Fig. 22) 2nm-oval	Yaxchilan: Lintel 13 (after Graham and von Euw 1977 3:35) 2nm-oval-round	Yaxchilan: Lintel 1 (after Graham and von Euw 1977: 3:13) 2nm-round	 Seibal: Stela 17 (after Graham 1996: 7:45) 2nm-round	Quirigua: Stela F (adapted after Looper 2003: Fig. 4.8) 2nm-und.

Position of the motif:

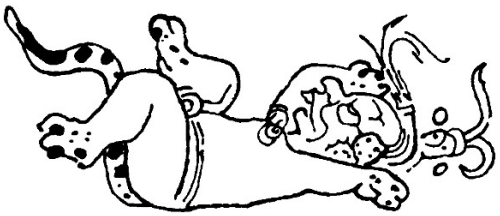
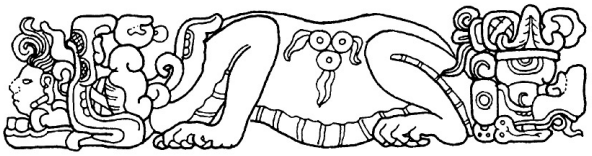
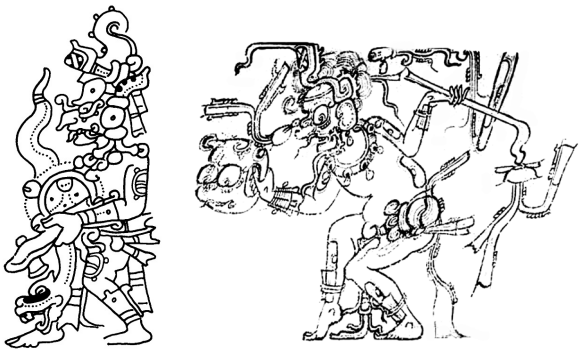
Position:	**Examples (photos and drawings):**				
touching the nose	K1116	K1183	K1285	 K1261	 K2286
	Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Copan: Altar L (after Fash 1991: Fig. 109)	Copan: Structure 9N-82C, 1st (after Fash 1991: Fig. 101)	 Palenque: Temple of the Sun Tablet (after Robertson 1991: Fig. 95)	Quirigua: Monument 26 (after Looper 2003: Fig. 1.6)
front of the nose	K626	K1391	 K956	K1523	k3247
	 Ixkun: Stela 1 (modified after Graham 1980: 2:139)	Kaminaljuyu: Monument 65 (adapted after Parsons 1986: Fig. 149)	Santa Rosa Xtampak: Stela 4 (adapted after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-78)	Ek Balam: Capstone 15 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-26)	Yula: Lintel 1 (after a drawing by Ian Graham in Grube, Lacadena, and Martin 2003: II-48)
both sides of the nose	K595	 K1185	K3463	K5062	K2294
	Quirigua: Stela F (after Looper 2003: 134)	El Peru: Stela 34 (after Montgomery 1998)	Yaxchilan: Lintel 3 (after Graham & von Euw 1977: 3:17)	 Xultun: Stela 5 (after von Euw 1978: 5:23)	Stela 16, Tikal (after Jones and Satterthwaite 1982: Fig. 22)
through the nose	 K413 / K415	K2206	K2206		
	Machaquila: Stela 5 (adapted after Graham 1967: Fig. 53)	Seibal: Stela 3 (after Graham 1996: 7:17)	Chichen Itza: Great Ballcourt Wall, East Side, Center Right 3 (adapted after Montgomery 1998)	 Uxmal: Stela 14 (adapted after Graham 1992: 4:108)	Tulum: Mural 1, Interior east wall, Structure 5 (after Miller 1982: Pl. 28)

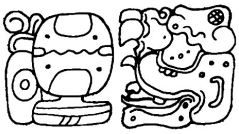
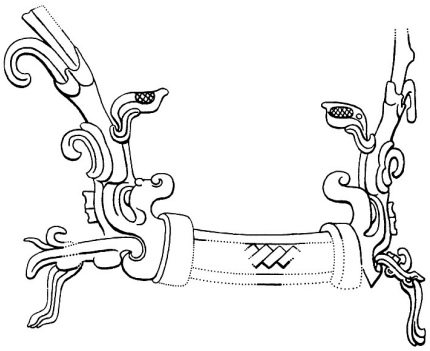
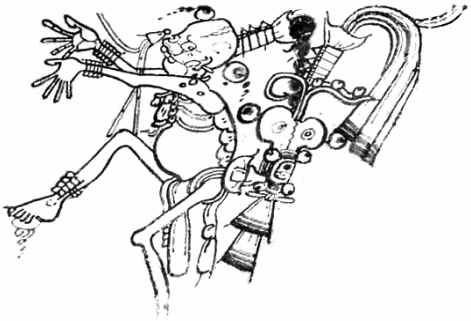
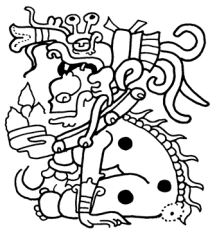
Position:	**Examples (photos and drawings):**				
touching the nostrils	K1285	K760	K114	K1250	
	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)	Copan: Stela C (after Fash 1991: Fig. 68)	Ek Balam: Capstone 6 (after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-16)	 Xultun: Stela 5 (adapted after von Euw 1978: 5:23)	 Palenque: Temple of the Foliated Cross Tablet (after Robertson 1991: Fig. 153)
touching the beak	K1209	 K2768	K2993	K3125	K8636
	 Xultun: Stela 24 (redrawn after von Euw and Graham 1984: 5:84)	Chichen Itza: Stela 2 (redrawn after a drawing by Daniel Graña-Behrens in Grube, Lacadena, and Martin 2003: II-77)	Xultun: Stela 5 (redrawn after von Euw 1978: 5:23)	Yaxchilan: Lintel 52 (modified after Graham 1979: 3:113)	Ek Balam: Stela 1 (adapted after a drawing by Alfonso Lacadena in Grube, Lacadena, and Martin 2003: II-36)
touching the muzzle / snout	 K511	K1209	K4464	K7523	K8719
	 Tikal: Stela 9 (adapted after Jones and Satterthwaite 1982: Fig. 13b)	Naranjo: Stela 33 (after Graham 1978: 2:87)	 Xultun: Stela 1 (modified after von Euw 1978: 5:11)	 Yaxchilan: Lintel 6 (after Graham and von Euw 1977: 3:23)	 Yaxchilan: Lintel 43 (after Graham 1979: 3:95)

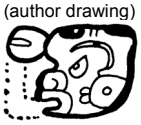
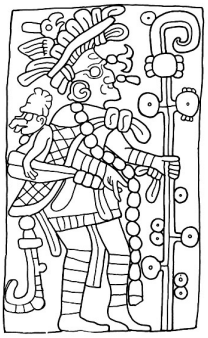
APPENDIX M: GLOSSARY OF SUPERNATURALS

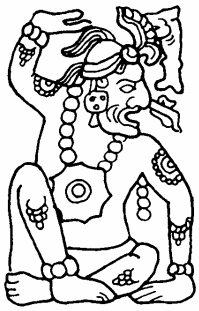
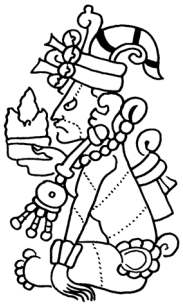
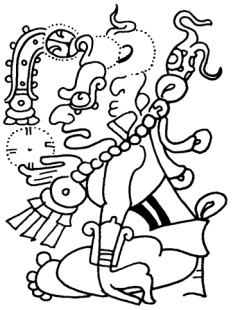
The catalog below provides a mere sketch of the supernatural entities in the Precolumbian Maya religion. Due to the great time-span and areal diversity of Precolumbian Maya culture there are a number of supernatural entities that did not exist everywhere or throughout the time. Moreover, there has been debate (Taube 1992: 7-9) on the nature of Precolumbian Maya religion, i.e., whether individual supernaturals, deities, divinities, or gods were present in the world-view of the ancient Maya. Also, the conflation of different entities speaks for the absence of rigid pantheon in the Maya religion and world-view. However, a rough and simplistic etic approach, such as the inventory presented below, works merely as a tool for identifying and describing the entities mentioned in the tables (see Appendices A, C, D, E, F, H, and I) dealing with various agents possessing nasal motifs. For a more detailed analysis of the identification of supernatural entities and the classification of agents involved in this study, see Chapter 3.

The information below is drawn from a variety of sources: the various names of the entities are gathered from a range of published books and articles whereas the description of the entities is primarily based on Freidel, Schele, and Parker (1993), Schele and Mathews (1998), Schele and Miller (1986), Miller and Taube (1993), Schellhas (1904b), and Taube (1992, 2000).

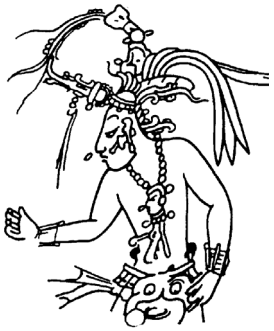
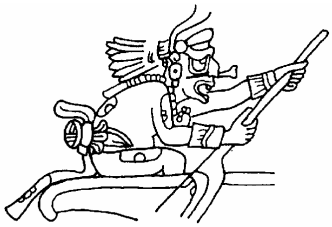
Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Baby Jaguar	Une' Bahlam	Anthropomorphic figure with jaguar characteristics; probably one of the manifestations of GIII. Characteristics: Usually infantile human body with jaguar characteristics (jaguar tail, paws, and ears).	**UNE' B'ALAM** *Une' B'a[h]lam* (drawing by Linda Schele [after Schele and Miller 1986: Fig. 36])	 Drawing by Linda Schele in Schele and Miller 1986: Fig. 36
Bicephalic Monster	Cosmic Monster, Celestial Monster, Double-headed Monster	A two-headed monster. Characteristics: Body usually either crocodilian or a band of different symbols; the front head has dragon-like features including a long snout, large teeth and usually a beard; the eyes are usually lidded and have frequently crossed-band or Venus designs; the rear head has usually a blunt snout and a skeletal mandible and often a Quadripartite Badge on top of the head.		 Detail from Altar 41, Copan (drawing by Linda Schele in Schele and Miller 1986: Fig. 22)
Chaahk (Chaak)	God B, GI, Chaak, Chak, Chac, Chac Xib Chac, Chak Xib Chak, Chak Xib' Chaahk	A deity with a myriad of different manifestations. Materializes in various different aspects in time and place. Characteristics: Usually elongated nose or snout, fish? barbel, shell earflare and crossed-band (shell) diadem. Appears commonly with an axe accompanied sometimes with a *hacha*. One of the manifestations is named as *Chak Xib' Chaahk* in K1609.	**CHAK-ki** *Chaa[h]k* Detail from K8608 (author drawing) **cha-ki** *Chaak* Detail from the Paris Codex, page 17 (adapted after Love 1994)	 Left: Detail from the Dresden Codex, page 66a (after Taube 1992: Fig. 6a); Right: Detail from K8608 (adapted after a photo by Justin Kerr)

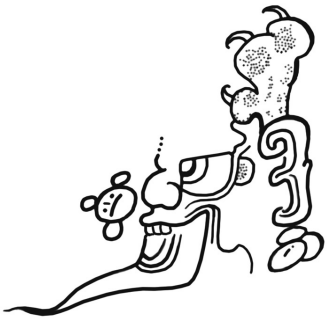
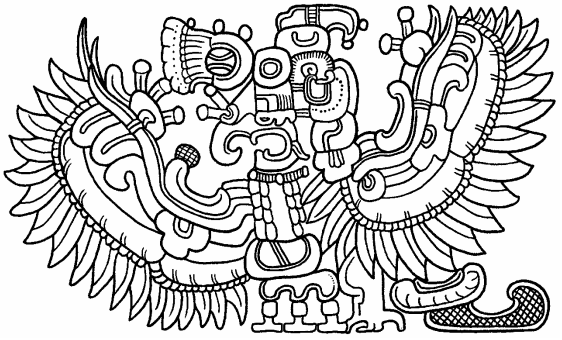
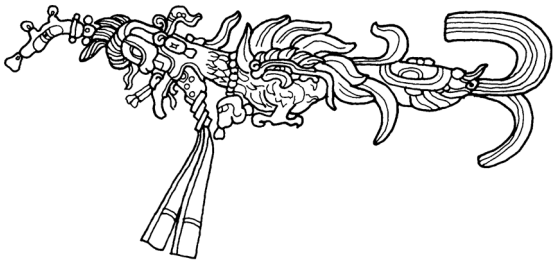
Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Dragon(s)	Vision Serpent, Bearded Dragon, Och Chan, Double-headed Serpent, Double-headed Dragon, Feathered Serpent	Incalculable manifestations of creatures with serpentine, chilopodous, crocodilian, and other characteristics (for further classification, see Chapter 3)	 **SAK-B'AK-NAH CHAPAT** *Sak B'aak Nah Chapa[h]t* Temple of the Sun Tablet: D3-C4, Palenque (modified after a drawing by Merle Greene Robertson in Robertson 1991: Fig. 95)	 Detail from Stela A, Copan (drawing by the author [based on a drawing by Annie Hunter in Maudslay 1974 [1889-1902], Vol. I, Plate 26])
God A	Death God, God of Death and Underworld, Kimil, Uac Mitun Ahau, Cizin, Xib'	Various manifestations. Associated with death, decay, and decomposition; often appears in the scenes on Codex Style ceramic vessels in execution contexts. Characteristics: Skeletal or semi-skeletal body, protruding ribs, fleshless skull, black spots in the body, bloated stomach, "death eyes" around the head or headdress, "death collar" around the neck.	 **?** *?* Detail from the Dresden Codex, page 12b (after Taube 1992: Fig. 1a)	 Detail from a Late Classic Codex Style ceramic vase (adapted after a photo by Justin Kerr [File No. K771]) Detail from the Dresden Codex, page 5c (after Schellhas 1904b: 43)  Detail from the Dresden Codex, page 13a (after Taube 1992: Fig. 1f)
God A'	Akan, Mok Chi, Mok Chi', Mok Chih, Mokol Chi	God of death, sacrifice, and self-decapitation. Characteristics: Black eye, % (death) sign on the cheek, large bone placed in the hair (codices), broad-brimmed hat (Mok Chih, Classic Period)	 **mo-ko chi-hi** *Mok Chih* Detail from K2286 (drawing by the author) **?** ? Detail from the Dresden Codex, page 5b (after Taube 1992: Fig. 2c)	 Detail from a Late Classic ceramic vase (drawing by the author based on a photo by Justin Kerr [File No. K2286]).

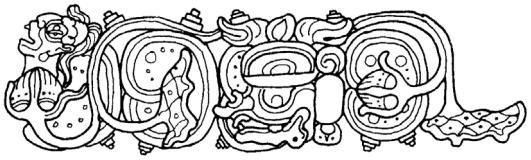
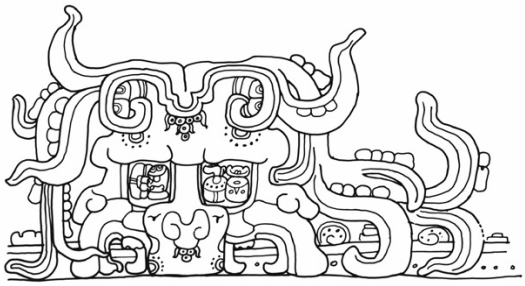
Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
God C	K'u, K'uh, Ch'u	During the Classic period only the head of the deity is generally present (usually attached to different objects/creatures). Rather than a divinity in its own right, God C in all likelihood denotes to the concept of godliness, divinity, or sacredness. Characteristics: Unidentified anthropomorphic head.	**K'UH** *K'uh* (author drawing)  **K'UH** *K'uh* Detail from the Dresden Codex, page 13b (after Taube 1992: Fig. 10a)	Detail from the Dresden Codex, page 13b (after Taube 1992: Fig. 10d)
God H	Wind God, God of Number 3	Patron of the month Mak and God of number 3. Associated with wind, breath, flowers, and music. Characteristics: Usually depicted as a young male with a long hair and a headdress with a flower motif.	**?** *?* Detail from the Dresden Codex, page 12b (after Taube 1992: Fig. 25a)	Detail from the Dresden Codex, page 12b (after Taube 1992: Fig. 25c)
God L	Lord of the Underworld, God of the Underworld, Moan Chan	Characteristics: large god-eyes, toothless mouth, a broad-brimmed hat with owl feathers or the head of an owl	**?** *?* Dresden Codex, page 14c (After Taube 1992: Fig. 38a)	Detail from a Late Classic ceramic vessel (after Coe 1973: 92)  Santa Rosa Xtampak(?), cylindrical column (after Taube 1992: Fig. 41a)
God M	Ek' Chuwah, Ek Chuah	Closely associated with God L. Characteristics: Aged features, protruding lower lip, frequently depicted in black color.	**?** *?* Dresden Codex, page 16b (After Taube 1992: Fig. 44a)	Detail from the Dresden Codex, page 16b (after Taube 1992: Fig. 44b)

Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:	
God N	Pawahtun, Pawahtuun, Pauahtun, Mam, God of Thunder	Characteristics: Recurrently depicted with an aged face and a Roman nose, and frequently portrayed wearing (or emerging from) a turtle carapace along with a shell pendant	 **?-ji/yi** *-j/-iy* (drawing by Dorie Reents-Budet) **pa-TUN** *Pa[wah?]tun* Detail from the Madrid Codex, page 71a (after Taube 1992: Fig. 46a)	 Detail from Structure 9N-82C, 1st, Copan (drawing by Linda Schele [after Schele and Miller 1986: Fig. 47])	 Detail from the Dresden Codex, page 60 (after Taube 1992: Fig. 46e)
God Q		Post-Classic God, God of number 10. Characteristics: Frequently depicted with death imagery (death eyes, death collar) and knotted headband (with likely association to sacrifice)	 **?-ni** *?…n* Detail from the Madrid Codex, page 84c (after Taube 1992: Fig. 53c)	 Detail from the Dresden Codex, page 10b (after Taube 1992: Fig. 53f)	
Goddess O	Ix Chel, Ixchel, Ix Chak Chel, Chac Chel, Chak Chel, Goddess of Rainbow, Goddess of Weaving, Goddess of Childbirth, Goddess of Medicine, Goddess of Curing, Old Goddess, Old Goddess of Moon	Myriad of manifestations. Associated for example with childbirth, curing, divination, and weaving. Characteristics: Frequently depicted as an aged woman	 **CHAK-che-le CHAK-ki** *Chak Chel Chaak* Detail from the Madrid Codex, page 10b (after Taube 1992: Fig. 50c) **CHAK-?** *Chak Chel?* Detail from the Dresden Codex, page 43b (after Taube 1992: Fig. 50a)	 Detail from a Late Classic ceramic vessel (after Taube 1992: Fig. 51c)	 Detail from the Dresden Codex, page 39b (after Taube 1992: Fig. 50d)
Itzamnaaj	God D, Itzamna	One of the foremost divinities in the Ancient Maya belif system. Various manifestations. Characteristics: Aged deity with large square eyes (god-eyes), a Roman nose, and a toothless mouth. Usually wears a headgear with flowers.	 **ITZAMNAJ?** *Itzamna[a]j?* Detail from a Late Classic ceramic vase (after Taube 1992: Fig. 12c) **ITZAMNA?-na** *Itzamna?* Detail from the Dresden Codex, page 28c (after Taube 1992: Fig. 12b)	 Detail from a Late Classic Polychrome vase (drawing by Linda Schele based on a photo by Justin Kerr [File No. K1183] (after Schele and Miller 1986: Fig. 22)	 Detail from the Dresden Codex, page 15c (after Taube 1992: Fig. 12f)

Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Jaguar God of the Under-world	JGU	Possibly one of the manifestations of GIII. Characteristics: Roman nose, shark (or pointed) front tooth, spiral (upward) or squint eye, twisted cruller over the nose / snout and extending below the eyes, jaguar ear, hair usually bound above the forehead.		(Drawing by Linda Schele [after Schele and Miller 1986: Fig. 35])
Jester God / Crescent-headed Monster	Hunal, Sak Hunal	Emblem of royal characters. Characteristics: Usually a zoomorphic head with a tri-pointed or crescent-like head/ cap/ headdress. Several manifestations ranging from zoomorphic creatures to anthropomorphic beings.		(Drawing by Linda Schele [after Schele and Miller 1986: Fig. 43]) Detail from the Temple of the Cross, Palenque (drawing by the author based on a drawing by Merle Greene Robertson (1991: Fig. 9)
"Killer Bat"	Camazotz', Camasotz', Kamasotz', Kamasotz', K'ahk' Ti' Suutz'	Chiropteran creature with anthropo-morphic attributes. Characteristics: Usually depicted with fire or smoke volutes emanating from the mouth and death imagery on the wings and collar.		Detail from a Late Classic Chama Style vase (after Taube 1993: 59)
K'awiil, K'awil	God K, GII, Kauil, Kawil, K'awil, K'awiil, Tohil, Huracan, Jurakan	One of the most frequently represented divinities in Maya art. Characteristics: Mirror sign on the forehead, smoke or flames emitting from the head, forehead, or mirror, an axe penetrating the mirror. Other leg depicted as a serpent.	**K'AWIL** *K'awi[i]l* **K'AWIL** *K'awil* Detail from the Paris Codex, page 24 (adapted after Love 1994)	Detail from a Late Classic vase (after Taube 1993: p. 54)
K'inich Ajaw	GIII, K'inich Ahau, Sun God, God G, K'inich Tah Way, Ajaw K'in, Yajaw K'ak'	Deity associated with sun. Characteristics: A large god-eye marked with a squarish line in the upper frontal corner of the eye, a Roman nose, upper teeth (incisors) filed into a T-shape, **K'IN**-sign on the cheek or in the forehead, a tendril or fish(?) barbel on the corner of the mouth; head variant of number 4.	**K'INICH-AJAW-wa** *K'inich Ajaw* (after Schele and Miller 1986: Fig. 34) **K'IN AHAW-wa** *K'in Ahaw* Detail from the Dresden Codex, page 5a (after Taube 1992: Fig. 22a)	(Drawing by Linda Schele [after Schele and Miller 1986: Fig. 34]) Detail from the Dresden Codex, page 22b (after Taube 1992: Fig. 22c)

Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Maize God	God E, Hun Hunahpu, Nal, Hun Nal, Hunal Ye, Hun Nal E, Tonsured Maize God, Foliated Maize God, God of Maize	Divinity associated with maize and rebirth. Characteristics: Various forms, but usually represented in (young) human form. Maize foliage in the head or headdress.	**NAL?** *Nal?* Detail from the Dresden Codex, page 6b (after Taube 1992: Fig. 17a)	 Detail from a Late Classic plate (drawing by Linda Schele) Detail from the Madrid Codex, page 51b (after Taube 1992: Fig. 17c)
Young Moon Goddess	Moon Goddess, Sak Ixik?	Divinity associated with the moon and female attributes. Characteristics: Young female deity. At times depicted sitting in the crescent of the moon, holding a rabbit in her arms.		Bonampak, Altar 3 (Drawing by Linda Schele [Linda Schele Drawing Archive, File No. 6008])
Paddler God I	Stingray Spine Paddler	Characteristics: Large squinty eyes and a stingray pierced through the septum of a roman nose		 Detail from a carved bone from Burial 116, Tikal (Drawing by Linda Schele [Schele & Miller 1986: fig. VII.1, p. 270])
Paddler God II	Jaguar Paddler	Characteristics: toothless jaw, jaguar ear and jaguar headdress		Detail from a carved bone from Burial 116, Tikal (Drawing by Linda Schele [Schele & Miller 1986: fig. VII.1, p. 270])

Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Pax God	Sib'ikte'?	Patron of the month Pax. Characteristics: Jawless head with a volute coming out from the mouth. Mirror sign in the forehead and/or in the volute coming out from the mouth. Jaguar paw next to the ear or replacing the ear. The head is oftenplace depicted as a part of a personified tree.	 **?** *?* Stela 4: B3, Ixtutz (Drawing by the author based on a photo by Jyrki Talvitie)	 Detail from K4013 (Drawing by the author [based on a photo by Justin Kerr])
Principal Bird Deity / Itzamnaaj (avian mani-festation)	Celestial Bird, Serpent Bird, Major Bird Deity, Itzam Ye, Itzam Yeh, Mut Itzamna, Wukub' Kaqix, Vucub Caquix	Avian manifestation of Itzamnaaj. Characteristics: Avian creature with a zoomorphic head. Wears a distinct pendant and a headdress that are commonly associated with Itzamnaaj. Numerous manifestations.		 Detail from an Early Classic vase (drawing by the author based on a photo by Justin Kerr [File No. K3863])  Detail from the Sarcophagus lid, Temple of the Inscriptions, Palenque (Drawing by Linda Schele in Schele and Miller 1986: Fig. 50)
Sak Ixik	Goddess I, Young Goddess of Moon, Ix Sak Uh	Female deity often confused with Goddess O. Characteristics: Female figure with youthful appearance.	 **SAK-IXIK** *Sak Ixik* Dresden Codex, page 22b (After Taube 1992: Fig. 29a)	 Detail from Dresden Codex, page 22b (After Taube 1992: Fig. 29e)

Entity:	A.k.a:	Brief description:	Glyphic examples:	Examples of selected representations:
Waterlily Jaguar		Feline zoomorphic creature. Characteristics: Distinguished from other feline creatures by a waterlily leaf on top of the head. Frequently wears a scarf and occasionally a 'death collar' around the neck	 **HA'? HIX** *Ha'? Hiix* (Drawing by David Stuart in Grube and Nahm 1994: Fig. 6)	 Drawing by Linda Schele (in Schele and Miller 1986: Fig. 37)
Waterlily Monster		Emblem of bodies of water. Characteristics: Zoomorphic head sprouting waterlilies from the top of the head		 Drawing by Linda Schele (in Schele and Miller 1986: Fig. 24)
Witz Monster	Cauac Monster, Kawak Monster, Mountain Monster, Cauac Throne, Kawak Throne, Witznal, Ha'al Witznal	Personified mountain with various manifestations. Characteristics: Zoomorphic head with a clefted supraorbital plate, Witz-markings around the head, usually depicted with prominent eye-lids, no mandible. Frequently adorned with foliaceous appendages and flower motifs.	 **YAX-ha-li wi-tzi-na-la** *yaxhaal witznal* (Detail from the Temple of the Foliated Cross Tablet, Palenque [Adapted after a drawing by Merle Greene Robertson in Robertson 1991: Fig. 153])	 Detail from the Temple of the Foliated Cross Tablet, Palenque (Drawing by Linda Schele [in Schele n.d. File No. 185])

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